

FOR ENTRY FORM, SEE INSIDE OF BACK COVER.

**1923.**

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

**SYLLABUS**  
OF THE  
**METROPOLITAN EXAMINATION**

*(I.) September, 1923.*

*(II.) December, 1923—January, 1924*

*(III.) April, 1924.*



**Royal Academy of Music,**

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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**1923.**

**THE METROPOLITAN EXAMINATION**  
FOR THE  
**Diploma of Licentiatehip of the**  
**Royal Academy of Music.**

This Examination is held three times a year, and is open to  
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS**  
**AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer, Christmas and Easter vacations. The Easter Examination is held during the latter half of the Easter vacation, the Summer Examination early in September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to the Summer and Christmas periods, 1923, and to the Easter period, 1924, and Candidates may enter for any period. Candidates who enter for more than one period in one year may repeat their pieces when re-entering, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, together with the fees (see pages 4 and 5 and inside of back cover), must be sent so as to reach the Secretary not later than **June 30th**, for the September Examination, **October 31st**, for the Christmas Examination, or **January 31st**, for the Easter Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of a Subject, must pay the full fee in each Subject or branch.

Candidates entering for the two branches of Teacher and Performer will be expected to submit different selections at the two Examinations.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 15th**, **November 15th**, and **February 15th**, in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than **July 31st**, but Candidates cannot be transferred from Christmas or Easter to the following Easter or September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time



appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

5. Candidates for examination in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. No Candidate under 18 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to this regulation will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

7. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also include the harmonisation of a simple melody. Two and a half hours will be allowed for working this paper.

All Candidates, with the exception of those in subjects VIII., IX. and X., will be required to pass a simple *vivâ voce* examination on Aural Tests, further details of which, including specimen questions, will be found on pages 6 and 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 10), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 14 and 18).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see p. 25).

Candidates in Aural Training and in Voice Culture must work (in addition to the Rudiments and Harmony paper) the special one required for each subject (see pp. 26, 28 and 29).

Candidates in Elocution must work the paper specified on page 30.

Candidates claiming exemption from the Theory papers or from



Aural Tests must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

8. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10 a.m. and at 2.30 p.m. The papers on the Physiology of the Voice, Pianoforte Accompaniment, Aural Training, Voice Culture, and Elocution must be worked on a day previous to the practical examination. Provided the necessary accommodation is available Candidates may attend either the morning or afternoon period, it not being necessary to write notifying which period they select.

The result of the practical and paper work portions of the examination is posted to Candidates about a fortnight after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

9. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof or in Aural Tests, they may attend future Examinations in that portion in which they have been unsuccessful, on payment of a fee of one guinea for each paper and one guinea for Aural Tests.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. Those succeeding in Aural Tests will at future examinations be exempt from that branch. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

10. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

11. In Pianoforte, Organ, and Orchestral Instruments, no particular system of performance or fingering is insisted upon; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the works chosen, except where such is expressly mentioned.



In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on pp. 32 and 33.

12. Candidates who satisfy the Examiners in all portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October, March and June, be sent to the addresses given by the Candidates on their forms of entry.

13. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

14. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

15. **Vivá Voce Examination on Aural Tests.**—Specimens of the questions which will be asked in this examination are given below. These tests will be given daily during the examination period from 11 to 1.30 and from 3 to 6. The maximum marks allotted for this subject are 52. Marks required to pass, 39. The standard of difficulty of these tests will be very gradually increased during the next two years.

#### SPECIMEN QUESTIONS.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

1.—To recognise major, minor, diminished and augmented triads



and their inversions, and to hum, sing or play, and also to name any note of the three sounded simultaneously.

N.B.—The chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad is given.

- 2.—To hum, sing or play, from memory a short musical phrase and to name the notes of any portion of the passage after the keynote has been given.
- 3.—To clap or tap a short rhythmical passage of reasonable difficulty, played on the piano, and to describe the note-lengths or rests of any portion thereof.
- 4.—To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.

N.B.—Inverted cadences will not be required.

16. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

#### RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 26 (September), 27 and 28 (Christmas), 1913; 29 (September), 31 and 32 (Christmas), 1914; 33 and 34 (September), 35 and 36 (Christmas), 1915; 37, 38, and 39 (September), 40 and 41 (Christmas), 1916; 70, 71, and 72 (Christmas), 1921; 73, 74, and 75 (September), 76, 77, and 78 (Christmas), 1922.

#### ELEMENTS PAPERS for Vocalists (Performers):—

Nos. v<sup>23</sup>, v<sup>24</sup> (1921), v<sup>25</sup>, v<sup>26</sup> (1922).

#### FORM AND TEACHING (for Pianoforte Teachers):—

G<sup>1</sup>, G<sup>2</sup>, and G<sup>3</sup> (September), H<sup>1</sup>, H<sup>2</sup>, and H<sup>3</sup> (Christmas), 1916; I<sup>2</sup> (September), 1917; M<sup>1</sup>, M<sup>2</sup>, and M<sup>3</sup> (September), N<sup>1</sup> and N<sup>2</sup> (Christmas), 1919; O<sup>1</sup> and O<sup>2</sup> (September), 1920; R<sup>1</sup>, R<sup>2</sup>, and R<sup>3</sup> (Christmas), 1921; S<sup>1</sup>, S<sup>2</sup>, and S<sup>3</sup> (September), T<sup>1</sup>, T<sup>2</sup>, and T<sup>3</sup> (Christmas), 1922.

#### PAPERS FOR ORGAN CANDIDATES:—

##### On Practical Teaching.

E (1907). H (1910). I (1911). J (1912). K (1913). L (1914). M (1915). N (1916). O and P (1920).

##### Tests in Score Reading.

Nos. 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915), 10 (1916), 11 and 12 (1920).

#### AURAL TRAINING AND SIGHT-SINGING:—

Nos. 1 (September), 2 (Christmas), 1921; 3 (September), 4 (Christmas), 1922.

#### VOICE CULTURE AND CLASS-SINGING:—

Nos. 1 (September), 2 (Christmas), 1922.



## ELOCUTION :—

Nos. 5, 6, 1918; 7, 8, 1919; 11, 12, 1921; 13, 14, 1922.

## ALSO

SUBJECT I. The Examination Papers of 1915, 1919, 1920, 1921, and 1922 (1s. each paper).

SUBJECT II. Diatonic and Chromatic Studies for Vocalists (Performers), price 1s.

SUBJECTS VI. and VIa. 1911, 1912, 1914, 1915, 1917, 1920, 1921, and 1922 (1s. each paper).

SUBJECT VII. Nos. 7, 1921; 8, 1922 (1s. each paper).

*The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.), are not published.*

*Papers supplied to order cannot be exchanged.*

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*Examinations are held in the following Subjects:—*

**\*HARMONY, COUNTERPOINT, AND COMPOSITION. (Subject I.)**

*Examiners.*—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, K.C.V.O., Mus. D., LL.D., D.C.L., F.R.A.M., F.R.C.M.

**Class 1.—COMPOSERS AND TEACHERS.**

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

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\* *Entries in this subject will be accepted only for the Christmas period.*



HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—*Continued.*

## Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *viva voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Eighth Symphony of *Beethoven*, from the Pianoforte arrangement of the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *viva voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Reading from Score or Analysis ... ..	24
Figured Bass or Exercises ... ..	24
Modulation or Ear Tests ... ..	28
General Questions ... ..	24
	<hr/>
Paper Work ... ..	Total 100
	100

75 marks required to pass in each branch.

Candidates who have passed in the paper work but failed in the *viva voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

## SINGING. (Subject II.)

The Board will be constituted from the following:—HENRY BEAUCHAMP, Hon. R.A.M.; JOHN BOOTH, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; FRASER GANGE, Hon. R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, F.R.A.M.; FREDERIC KING, Hon. R.A.M.; AGNES LARKCOM, F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; SELINA PITT SOPER, A.R.A.M.; ARTHUR THOMPSON, F.R.A.M.; MARCUS THOMSON, F.R.A.M.; MARY WILSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

## TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult



SINGING. (SUBJECT II.)—*Continued.*

pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on :—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing : a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 11 and 12.

To sing a piece at sight (*not required from blind candidates*).

To play on the pianoforte an accompaniment of some vocal piece to be chosen by the Examiners (*not required from blind candidates*).

To undergo an Ear-test by singing and naming intervals.

Braille tests are provided for blind candidates.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c. specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

*Candidates are required to provide their own accompanists.*



SINGING. (SUBJECT II.)—*Continued.*

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice ... ..	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice ... ..	20
3. Control of Breathing ... ..	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility ... ..	8
6. Pronunciation and Diction ... ..	20
7. Teaching of Recitatives ... ..	12
8. Phrasing, Expression, and Tone-colour ... ..	16
9. Knowledge of Vocal Works ... ..	8
10. Performance of Vocal Pieces ... ..	16
11. Accuracy of Ear ... ..	16
12. Reading at Sight ... ..	8
13. Accompaniment ... ..	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher ... ..	20
Total	200

Marks required to pass, 150.

## PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces in their respective lists, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked \* must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight (*not required from blind candidates*).

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason.

Candidates are required to provide their own accompanists.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## DRAMATIC SOPRANO.

RECIT.	"There were Shepherds" } ("Messiah") (Novello) ... ..	Handel
AIR.	"Rejoice greatly" ... ..	
SONG.	"The Herald" (Two Songs of Spring) (Boosey) ... ..	Martin Shaw
*SONG.	"My Heart is like a Singing Bird" (English Lyrics, Tenth Set) (Novello) ... ..	Parry



## SINGING. (SUBJECT II.)—Continued.

## LIGHT SOPRANO.

- ARIA. "Lo! the Heav'n-descended Prophet" ("The Passion") (Novello) *Graun*  
 SONG. "La Violette" ("The Violet") in B flat (No. 24 Standard Songs)  
 (Ascherberg, Hopwood & Crew) ... .. *A. Scarlatti*  
 \*SONG. "The Milkmaid's Song" (Four Songs by Tennyson) (Novello)  
*A. C. Mackenzie*  
 RECIT. "O Thou for Whom I am" (from No. 30) ("Creation") (Novello) *Haydn*

## MEZZO-SOPRANO.

- RECIT. "Horror! Confusion!"  
 ARIA. "Fury, with Red Sparkling Eyes" } ("Alexander Balus") *Handel*  
 (Standard Songs, No. 58) (Ascherberg, Hopwood & Crew)  
 \*SONG. "Sea Wrack" in C (Boosey) ... .. *Hamilton Harty*  
 SONG. "To the Children," Op. 26, No. 7 (Gutheil †) ... *S. Rachmaninov*

## CONTRALTO.

- AIR. "Fall Asleep, ye cares and troubles" ... .. *J. S. Bach*  
 (No. 70, Songs and Airs by J. S. Bach) (Augener).  
 SONG. "Cradle Song" in D flat (Larway) ... .. *Ernest Austin*  
 \*SONG. "Blackberry Time" (A Fire of Turf) low key (Stainer & Bell)  
*Charles V. Stanford*  
 RECIT. "Have ye not heard?" (The Queen) ("Elijah") (Novello) *Mendelssohn*

## TENOR.

- RECIT. "His hideous love"  
 AIR. "Love sounds the alarm" } ("Acis and Galatea") (Novello) *Handel*  
 \*SONG. "A Prayer to our Lady," high key (Murdoch) ... .. *Donald Ford*  
 AIR. "The Sun Returns" ("Eugène Onégin") (Leonard) ... *Tchaikowsky*

## BARITONE.

- AIR. "Revenge, Timotheus cries" ("Alexander's Feast") (Novello) *Handel*  
 RECIT. "Ah, how perverse" } (Songs and Airs by J. S. Bach,  
 AIR. "Lord, as Thou wilt" No. 48) (Augener) ... .. *Bach*  
 \*SONG. "O Swallow, Swallow," in B flat (John Church Co.) ... *Sullivan*

## BASS.

- ARIA. "Farewell! Your Country Calls You!" ("Lascia Amor")  
 ("Orlando") (Boosey) ... .. *Handel*  
 \*SONG. "Full fathom five" (Cramer) ... .. *Martin Shaw*  
 SONG. "The Shepherdess" (Augener) ... .. *Ivor Atkins*  
 RECIT. "I feel the Deity within" ("Judas Maccabæus") (Novello) ... *Handel*

† Can be obtained from Goodwin and Tabb.

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality ... ..	12
2. Volume ... ..	12
3. Management and Control of Breath ... ..	16
4. Production (including Blending of the Registers) ... ..	16
5. Correctness of Intonation ... ..	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.) ... ..	16
7. Distinctness and Correctness of Pronunciation ... ..	16
8. Phrasing, Expression, and Variety of Tone ... ..	16
9. Rhythm, Time and Accent ... ..	12
10. Recitative ... ..	12
11. Posture and Facial Expression ... ..	8
12. Conception of the General Character of the Pieces ... ..	16
13. Reading at Sight ... ..	12
14. Examiners' General Impression of Candidate's Capabilities as a Performer ... ..	20

Total 200

Marks required to pass, 150.



## PIANOFORTE. (Subject III.)

*The Boards will be constituted from the following:—*

CARLO ALBANESI, Hon. R.A.M.; VICTOR BOOTH, F.R.A.M.;  
AMBROSE COVIELLO, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.;  
WELTON HICKIN, F.R.A.M.; VIVIAN LANGRISH, A.R.A.M.; W. J.  
KIPPS, F.R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.;  
HERBERT LAKE, F.R.A.M.; LEO LIVENS, A.R.A.M.; DORA  
MATTHAY, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; HEDWIG  
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LARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD,  
F.R.A.M.; LAWRENCE TAYLOR, A.R.A.M.; EGERTON TIDMARSH,  
A.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE,  
F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

In this subject, Teachers and Performers have separate lists of pieces and a distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

### TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

- I. They must be prepared to play the whole or portions of a piece of their own selection from each of the three lists on page 15 (three pieces in all).
- II. To play at sight the whole or portions of a piece selected by the Examiners.

No particular method or school of performance is favoured, provided the resulting performances are satisfactory. Musical intelligence and initiative are the main essentials.

- III. To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, octave, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in major keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar



PIANOFORTE. (SUBJECT III.)—*Continued.*

and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

All good methods of fingering will be accepted.

- IV. Candidates will be questioned on the laws and facts of Touch and Technique, including the physical condition and action of the arm, hand and fingers, and their control in playing; on the application of these laws in Interpretation generally, and particularly as to Tone, Time and Duration.

Also, they will be required to illustrate the various points raised, by playing excerpts from the tests given for fingering, and from the pieces brought for their examination. An elementary knowledge of the mechanism of the Pianoforte is also required.

- V. Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering at a Key-board for half-an-hour before their practical examination.

- VI. To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. Questions may be asked to elicit the Candidate's knowledge of pianoforte compositions suitable for young pupils (of a standard similar to the Associated Board's School Examinations of Music), particularly those of British Composers. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

- VII. To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

- VIII. Aural Tests (see page 6).

*The Examination will last about half-an-hour.*

Books recommended for reference and study will be found noted on pp. 32 and 33.



PIANOFORTE. (SUBJECT III.)—*Continued.*

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## LIST A.—FOR TEACHERS ONLY.

PRELUDE and FUGUE in G, No. 15, Book I. ... ..	<i>J. S. Bach</i>
PRELUDE and FUGUE in B flat minor, No. 22, Book I. ... ..	<i>J. S. Bach</i>
PRELUDE and FUGUE in F sharp minor, No. 14, Book II. ... ..	<i>J. S. Bach</i>
PRELUDE and FUGUE in G minor, No. 16, Book II. ... ..	<i>J. S. Bach</i>
PRELUDE and FUGUE in B flat, No. 21, Book I. ... ..	<i>J. S. Bach</i>
PRELUDE and FUGUE in F minor, from Suite No. 8 ... ..	<i>Handel</i>
FUGUE in C minor (Bosworth, No. 16011) ... ..	<i>Phil. Emanuel Bach</i>
FUGUE in E flat (No. 111828, Ricordi) ... ..	<i>Porpora</i>
PRELUDE and FUGUE in B flat, No. 6, Op. 35 ... ..	<i>Mendelssohn</i>
PRELUDE and FUGUE in B flat (from Concerto No. 6) (Ashdown) ... ..	<i>Arne</i>
FUGHETTA in D minor, Op. 72, No. 1 ... ..	<i>Schumann</i>

## LIST B.—FOR TEACHERS ONLY.

SONATA in C, Op. 2, No. 3 (the entire work) ... ..	<i>Beethoven</i>
SONATA in C minor, Op. 13 (Pathétique) (the entire work) ... ..	<i>Beethoven</i>
SONATA in A flat, Op. 26 (the entire work) ... ..	<i>Beethoven</i>
SONATA in G, Op. 31, No. 1 (the entire work) ... ..	<i>Beethoven</i>
SONATA in F sharp, Op. 78 (the entire work) ... ..	<i>Beethoven</i>

## LIST C.—FOR TEACHERS ONLY.

A HILL TUNE (Murdoch)... ..	<i>Arnold Bax</i>
PRELUDE, No. 7, from Op. 17, Book II. (Belaieff*) ... ..	<i>Blumenfeld</i>
INTERMEZZO in C sharp minor, Op. 117, No. 3 ... ..	<i>Brahms</i>
THE DEW FAIRY, No. 2, from "The Hour Glass" (Augener) ... ..	<i>Frank Bridge</i>
NOCTURNE in F, Op. 15, No. 1 ... ..	<i>Chopin</i>
NOCTURNE in E, Op. 62, No. 2 ... ..	<i>Chopin</i>
ETUDE in A minor, Op. 25, No. 4 ... ..	<i>Chopin</i>
ETUDE in F major, Op. 25, No. 3 ... ..	<i>Chopin</i>
PRELUDE in F sharp, No. 13, of Op. 28 ... ..	<i>Chopin</i>
PRELUDE in E, No. 2, from Nine Preludes (Anglo-French Music Co.) ... ..	<i>Paul Corder</i>
AMBERLEY WILD BROOKS (Augener) ... ..	<i>John Ireland</i>
PASSEPIED, from Suite Bergamasque (E. Fromont†) ... ..	<i>Debussy</i>
RHAPSODY, No. 4, from Four Rhapsodies (Doblinger) ... ..	<i>Dohnanyi</i>
CRÉPUSCULE DU SOIR MYSTIQUE, from Vignettes (Anglo-French Music Co.) ... ..	<i>J. B. McEwen</i>
ALLEGRETTO SEMPLICE, No. 1 of Four Preludes (Anglo-French Music Co.) ... ..	<i>Leo Livens</i>
REVERY, Op. 88, No. 1 (J. Williams) ... ..	<i>A. C. Mackenzie</i>
FIRST MOVEMENT ONLY, from Sonatina (Durand†) ... ..	<i>Ravel</i>
STUDY in F, No. 2, from Three Concert Studies (Chappell) ... ..	<i>Sydney Rosenbloom</i>
INTERMEZZO, Op. 4, No. 5 ... ..	<i>Schumann</i>
PHANTASIE-STÜCK, No. 2, Op. 12 ... ..	<i>Schumann</i>
KREISLERIANA, No. 5, in G minor, Op. 16 ... ..	<i>Schumann</i>
ROMANCE in D minor, Op. 32, No. 3 ... ..	<i>Schumann</i>
PRELUDE, No. 1, from Op. 16 (Belaieff*) ... ..	<i>Scriabin</i>

\* Can be obtained from Goodwin & Tabb.

† Can be obtained from the Anglo-French Music Co.

## PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests



PIANOFORTE. (SUBJECT III.)—*Continued.*

and questions on touch. One of the three test pieces, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists.* The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests, aural tests and the paper on Rudiments and Harmony only. A concert standard of performance is required. No particular method or school of performance is favoured, provided the results are satisfactory.

*The Examination will last about half-an-hour.*

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## LIST A.—FOR PERFORMERS ONLY.

PRELUDE and FUGUE in A minor, No. 20, Book I. ... ..	<i>J. S. Bach</i>
PRELUDE and FUGUE from Sonata in A minor, No. 100530 (Ricordi) ... ..	<i>J. S. Bach</i>
FUGUE, only, from Chromatic Fantasia and Fugue ... ..	<i>J. S. Bach</i>
TOCCATA and FUGUE in G minor (Peter's Ed., No. 211) ... ..	<i>J. S. Bach</i>
FUGUE, from Variations and Fugue on a theme by Handel, in B flat ... ..	<i>Brahms</i>
PRELUDE and FUGUE, Op. 62 (Belaïeff *) ... ..	<i>Glazounow</i>
PRELUDE and FUGUE in E flat minor, Op. 111, No. 3 (Durand †) ... ..	<i>Saint-Saëns</i>
PRELUDE and FUGUE in A minor (Augener) ... ..	<i>Bach-Liszt</i>

## LIST B.—FOR PERFORMERS ONLY.

SONATA in F minor, Op. 57 (Appassionata) (the entire work) ... ..	<i>Beethoven</i>
FIRST MOVEMENT only, from Sonata in B flat, Op. 106 ("Hammerklavier") ... ..	<i>Beethoven</i>
SONATA in E, Op. 109 (the entire work) ... ..	<i>Beethoven</i>
Variations in E flat, Op. 35 (omitting Fugue) ... ..	<i>Beethoven</i>

## LIST C.—FOR PERFORMERS ONLY.

EL PUERTO, from Iberia, No. 1, Book 1 (Rouart, Lerolle & Co. †) ... ..	<i>Albeniz</i>
DREAM IN EXILE (Chester) ... ..	<i>Arnold Bax</i>
TOCCATA from Suite No. III. (Anglo-French Music Co.) ... ..	<i>York Bowen</i>
RHAPSODY in B minor, Op. 79, No. 1 ... ..	<i>Brahms</i>
SCHERZO only, from Sonata in F minor, Op. 5... ..	<i>Brahms</i>
FIRST MOVEMENT only, from Sonata in B minor, Op. 58 ... ..	<i>Chopin</i>
NOCTURNE in B, Op. 62, No. 1 ... ..	<i>Chopin</i>
FANTASIE-POLONAISE, Op. 61 ... ..	<i>Chopin</i>
LA SOIRÉE DANS GRENADE (Durand †) ... ..	<i>Debussy</i>
GRANDE VALSE DE CONCERT, Op. 41 (Belaïeff *) ... ..	<i>Glazounow</i>
LOS REQUIEBROS (Goyescas) (Spanish Musical Union †) ... ..	<i>Granados</i>
TRAGEDY FRAGMENT, in G minor, Op. 9, No. 3 (Belaïeff *) ... ..	<i>Medtner</i>
SLOW MOVEMENT from Sonata (Augener) ... ..	<i>John Ireland</i>
TOCCATA, No. 2 in F (Moto Perpetuo), Op. 34 (Anglo-French Music Co.) ... ..	<i>Tobias Matthay</i>
PRELUDE in E flat minor, Op. 23, No. 9 (Gutheil *) ... ..	<i>Rachmaninov</i>
KREISLERIANA, No. 8, in G minor, Op. 16 ... ..	<i>Schumann</i>
POLONAISE, Op. 21 (Belaïeff *) ... ..	<i>Scriabin</i>

\* Can be obtained from Goodwin & Tabb.

† Can be obtained from the Anglo-French Music Co.



PIANOFORTE. (SUBJECT III.)—*Continued.*

## BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.						Maximum Marks.
List A ...	...	...	...	...	...	12
" B ...	...	...	...	...	...	24
" C ...	...	...	...	...	...	12
Reading ...	...	...	...	...	...	12
Scales and Arpeggios ...	...	...	...	...	...	8
Fingering Typical Passages ...	...	...	...	...	...	8
Questions on Touch ...	...	...	...	...	...	12
Examiners' Impression of Candidate's general } Capabilities as a Teacher ...	...	...	...	...	...	12
Total						100

75 marks required to pass.

PERFORMERS' EXAMINATION.						Maximum Marks.
List A ...	...	...	...	...	...	16
" B ...	...	...	...	...	...	32
" C ...	...	...	...	...	...	16
Reading ...	...	...	...	...	...	12
Own Selection ...	...	...	...	...	...	12
Examiners' Impression of Candidate's general } Capabilities as a Performer ...	...	...	...	...	...	12
Total						100

75 marks required to pass.

## ORGAN. (Subject IV.)

*Examiners.*—G. D. CUNNINGHAM, F.R.A.M.; CHARLES MACPHERSON, Mus. D. Dunelm, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.



ORGAN. (SUBJECT IV.)—*Continued.*

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of the following subjects :—

Intervals.

Time and Time Signatures.

Marks of Expression ; and

Voice Production.

To work a Paper embracing questions on Form ; on Pupil Treatment ; the Practical Teaching of the Organ ; and the Mechanism and Stops usually found in an English Organ of three manuals ; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name ; to harmonise a given melody ; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time) ; to extemporise on a given subject ; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

*The Examination will last about half-an-hour.*

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## LIST A.

SONATA No. IV. (Peter's Edition, Vol. I.)	...	...	...	Bach
PRELUDE and FUGUE in G major (Peter's Edition, Vol. II.)	...	...	...	Bach

## LIST B.

CHORAL No. III., in A minor (Durand†)	...	...	...	César Franck
DITHYRAMB (Novello)	...	...	...	Basil Harwood

† Can be obtained from the Anglo-French Music Co.



ORGAN. (SUBJECT IV.)—*Continued.*

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ... ..	32
" B ... ..	32
Transposition ... ..	16
Vocal Score Reading ... ..	16
Harmonisation of Melody ... ..	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation ... ..	16
Sight-reading ... ..	16
Modulation ... ..	12
<i>Vivâ Voce</i> ... ..	16
Examiners' General Impression of Candidate's } Capabilities ... ..	12
<b>Total</b>	<b>200</b>

150 marks required to pass.

## ORCHESTRAL INSTRUMENTS.

## (Subject V.)

*Examiners.*—F. CORDER, F.R.A.M.; and two of the following:—SPENCER DYKE, F.R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; A. BORS DORF, Hon. R.A.M.; J. SOLOMON, F.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.

In this subject, Performers will be expected to play their Concerto from memory and to show a high standard of proficiency; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

*The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.*

Books recommended for reference and study will be found noted on pp. 32 and 33.



## ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—Continued.

## VIOLIN.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## LIST A.

SONATA in F major, Op. 8 (first and second movements)	...	...	Grieg
SONATA FANTASIA No. 5 (the whole work) (Anglo-French Music Company)	...	...	J. B. McEwen
SONATA in F, Op. 24 (first, third and last movements) (Williams)	...	...	Beethoven

## LIST B.

CONCERTO, No. 1, in A minor (the whole work)	...	...	Bach
{ (a) DISTANT CHIMES (Novello)	...	...	A. C. Mackenzie
{ (b) RONDO (Schott)	...	...	Mozart-Kreisler
CONCERTO, No. 18, in E minor (first and second movements)	...	...	Kreutzer
CONCERTO, No. 2, in D minor (first and second movements) (Schott)	...	...	Wieniawski

## LIST C.

STUDY, No. 22, in G minor, Op. 41, Book II.	...	...	Alard
STUDY, No. 6, in B minor (24 Caprices)	...	...	Rode
ETUDE-CAPRICE, No. 4, in G (24 Etudes-Caprices)	...	...	Dont

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

## VIOLONCELLO.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## LIST A.

SONATA in A, Op. 69 (slow and last movements)	...	...	Beethoven
SONATA in E minor, Op. 38 (first movement)	...	...	Brahms
SONATA in B flat minor, Op. 8 (first movement) (Schott)	...	...	Dohnanyi

## LIST B.

CONCERTO in D minor (last movement)	...	...	Lalo
CONCERTO in A minor, Op. 129 (first movement)	...	...	Schumann
CONCERTO in A minor, Op. 33 (first movement) (Durand †)	...	...	Saint-Saëns

## LIST C.

21 STUDIES, No. 1 in F, or 2 in F minor	...	...	Duport
DODICI CAPRICCI, No. 1 in G minor (Lengnick)	...	...	Piatti

† Can be obtained from the Anglo-French Music Co.



ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also D major and C minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves).

The marks obtainable for Violin and Violoncello are as follows:—

	TEACHERS.		PERFORMERS.	
	Maximum Marks.		Maximum Marks.	
List A ...	...	8	...	12
" B ...	...	12	...	16
" C ...	...	12	...	12
Technique ...	...	16	...	16
Intonation ...	...	12	...	12
Tone ...	...	8	...	8
Style ...	...	12	...	12
Expression ...	...	4	...	4
<i>Vivâ Voce</i> Questions	...	8	...	0
Reading	...	...	...	...
Transposing }	...	8	...	8
Total ...	...	100	...	100

75 marks required to pass.

## HARP.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

## LIST A.

PIECE in G (arr. by H. Renié) (Durand †)	...	...	...	...	<i>Bach</i>
ETUDE DE CONCERT, AU MATIN (Senart †)	...	...	...	...	<i>M. Tournier</i>
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition)	...	...	...	...	...
(Ashdown)	...	...	...	...	<i>Mozart</i>

## LIST B.

SPRING FANCIES (No. 1) (Novello)	...	...	...	...	<i>Hamilton Harty</i>
IMPROMPTU, Op. 86 (Durand †)	...	...	...	...	<i>G. Fauré</i>
LE JARDIN MOUILLÉ (Rouhier †)	...	...	...	...	<i>Jacques de la Presle</i>

## LIST C.

No. 38 (OR 43), FROM 48 ETUDES (2nd Book)	...	...	...	...	<i>F. J. Dizi</i>
No. 46 (OR 56), FROM COMPLETE EDITION	...	...	...	...	<i>Cramer</i>
No. 10, FROM 48 ETUDES	...	...	...	...	<i>F. J. Dizi</i>

† Can be obtained from the Anglo-French Music Co.

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.



ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*, to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.
List A ... ..	12
" B ... ..	12
" C ... ..	12
Technique ... ..	16
Tone ... ..	12
Style, Phrasing ... ..	12
Reading ... ..	12
Transposing ... ..	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer ... ..	12
<b>Total</b>	<b>100</b>

75 marks required to pass.

### VIOLA, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET AND CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

### \* BAND-MASTERSHIP. (Subject VI.)

*Examiners.*—F. CORDER, F.R.A.M.; P. F. BATTISHILL, Hon. R.A.M.; NEVILLE FLUX, F.R.A.M.; and Lieut.-Col. J. MACKENZIE-ROGAN, C.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

The slow movement and finale Mozart's Jupiter Symphony in C (Donajewski's Miniature Scores, No. 1).

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble

\* *Entries in this subject will be accepted only for the Christmas period*



BAND-MASTERSHIP. (SUBJECT VI.)—*Continued.*

clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

This arrangement, which must be sent in by November 30th, must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, the writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. A candidate passing in the *vivâ voce* portion but failing in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea. Candidates succeeding in the paper work are not required to undertake this portion of the examination again.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper ...	{	Harmony ... ..	...	...	...	40
		Scoring ... ..	...	...	...	60
<i>Vivâ Voce</i>	{	Playing ... ..	...	...	...	24
		Conducting ... ..	...	...	...	24
		Questions ... ..	...	...	...	24
		Ear Tests ... ..	...	...	...	28
Total						200

150 marks required to pass.

## \* THEATRICAL CONDUCTORSHIP.

(Subject VIa.)

*The Examiners will be the same as for Band-Mastership.*

Candidates on entering their names must submit an arrangement of Wagner's Overture "Rienzi" (Donajowski's Miniature

\* Entries in this subject will be accepted only for the Christmas period.



THEATRICAL CONDUCTORSHIP. (SUBJECT VIA.)—*Continued.*

Scores, No. 34) for a Theatre Band, including the usual small proportion of Strings, Single Wood Wind, 2 Horns, 2 Cornets, 1 Trombone, Drums and a Pianoforte.

This arrangement, which must be sent in by November 30th, must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, the writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice (the Pianoforte is not accepted), and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

							Maximum Marks.
Paper	{	Harmony	...	...	...	...	40
		Scoring	...	...	...	...	60
<i>Vivâ Voce</i>	{	Playing	...	...	...	...	24
		Conducting	...	...	...	...	24
		Questions	...	...	...	...	24
		Ear Tests	...	...	...	...	28
Total							200

150 marks required to pass.

## PIANOFORTE ACCOMPANIMENT.

(Subject VII.)

*Examiners.*—VICTOR BOOTH, F.R.A.M.; F. CORDER, F.R.A.M.; WELTON HICKIN, F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required:—

To prepare the accompaniments to the following, a selection from which will be made by the examiners.

\* *Entrées in this subject will be accepted only for the Christmas period.*



PIANOFORTE ACCOMPANIMENT. (SUBJECT VII.)—*Continued.*

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

SONG, "Love's but a Dance" (Anglo French Music Co.) ... *J. B. McEwen*  
 SONG, "One Fine Day," in G flat ("Madame Butterfly") (Ricordi) ... *Puccini*  
 IRISH COUNTRY SONGS (Vol. I.) (Boosey) ... *Herbert Hughes*  
 LAST TWO MOVEMENTS OF VIOLIN CONCERTO (Lengnick) ... *Dvořák*

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Song accompaniments... ..	20
Instrumental accompaniment ... ..	20
Reading at sight (vocal accompaniment) ... ..	16
Reading at sight (instrumental accompaniment) ... ..	16
Transposition ... ..	16
Modulation ... ..	12
<b>Total</b>	<b>100</b>

75 marks required to pass.

## AURAL TRAINING AND SIGHT-SINGING. (Subject VIII.)

The Board of Examiners will be constituted from the following:—A. J. GREENISH, Mus.D. Cantab., F.R.A.M., STEWART MACPHERSON, F.R.A.M., ERNEST READ, F.R.A.M., H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M., FREDERICK G. SHINN, Mus.D. Dunelm, Hon. R.A.M.

The examination, which will be partly *viva voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class-Teaching, as follows:

### *Keyboard Work.*

- 1.—To play the whole or portions of a slow movement from a Beethoven Sonata in List B., or any piece in List C., on page 15 of the present Syllabus.
- 2.—To play at sight the whole or portions of a piece chosen by the Examiners.
- 3.—(a) To extemporise (in any key) short phrases leading up to any required cadence; (b) to harmonise a melody of moderate difficulty; (c) to modulate between related keys.



aural training and sight-singing. (SUBJECT VIII.)—*Continued.*

*Sight-Singing.*

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

*Class-Teaching.*

- 5.—To give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon some point or points in Aural Training, such as:—Relative and fixed pitch, scales and keys, time and rhythm, intervals, transposition, modulation, melody-construction, phrasing and expression, memorisation, dictation, aural and sight-singing tests, etc.

*N.B.*—Facility in pointing on the Modulator (Sol-fa and Staff), and distinct writing on the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in the lesson. *The candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in his or her lesson.*

- 6.—To play, and comment briefly upon, a simple composition of the candidate's own choice (*e.g.*, a short imaginative piece, a Scherzo, a short movement from a Suite or a Sonata, etc.), in such a way as to interest the class musically.
- 7.—To conduct a melody with due regard to its phrasing and expression.

*N.B.*—A copy of this melody will be supplied to the candidate when the subject of the lesson under (5) is announced.

*Paper Work.*

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).

- 9.—To work a further paper upon the following:—

- (a) Class management.
  - (b) The principles of educational method and their application to the teaching of pitch, time, rhythm, sight-singing, musical dictation, phrasing, etc.
  - (c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching.
  - (d) The writing of a brief synopsis of a lesson suitable for Junior, Intermediate, or Senior Aural Training Classes.
- 10.—To write from dictation:—
- (a) A short melody of reasonable difficulty;
  - (b) A rhythm (without pitch);
  - (c) A simple test in two melodic parts;
  - (d) A short passage of four-part harmony consisting of Major and Minor triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be



# AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—Continued.

omitted if the bass is figured or if the chords are described.)

- (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).\*

The maximum marks obtainable in the *viva voce* portion of the Examination (headings 1—7 inclusive) will be as follows:—

1. Performance of selected Pianoforte piece	...	...	20
2. Playing at Sight	...	...	16
3. Playing Cadences, Harmonising Melody and Modulating	...	...	20
4. Singing at Sight	...	...	20
5. Aural Training Lesson	...	...	32
6. Lesson on a Composition	...	...	16
7. Conducting Melody	...	...	8
General Impression	...	...	20
			152

N.B.—114 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be:—

8. Rudiments of Music, etc.	...	...	100
9. Principles of Teaching, etc.	...	...	100
10. Dictation	...	...	52

N.B.—Under each of these three headings 75 per cent. will be required for a pass.

Candidates who succeed in the practical branch (1—7) will not be required to undertake that portion of the Examination again. If such Candidates fail in either the paper on Rudiments of Music (8), the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

\* \* The Diploma in Aural Training and Sight-Singing does not qualify the Candidate in the teaching of Voice Culture and Class-Singing.

## VOICE CULTURE AND CLASS-SINGING. (Subject IX.)

The Board of Examiners will be constituted from the following:—A. J. GREENISH, Mus.D. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; ERNEST READ, F.R.A.M.; H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M.

\* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Aural Training Examination will be exempted from the Aural Tests specified on pages 6 and 7.



VOICE CULTURE AND CLASS-SINGING. (SUBJECT IX.)—*Continued.*

The Examination, which will be partly *viva voce* and partly written, will include the following requirements:

*Keyboard Work.*

1.—To play the accompaniments of the following songs:—

- (a) "Slumber, beloved" (Christmas Oratorio) ... .. *Bach*  
 (b) "The Cloud" (J. Curwen & Sons, Ltd.) ... .. *Walford Davies*

2.—To play at sight the accompaniment of an easy unison song (selected by the Examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.

3.—(a) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; (b) to transpose at sight a simple accompaniment up or down a major or minor second.

*Sight-Singing.*

4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

*Class-Teaching.*

5.—To conduct, and give a lesson in the presence of the Examiners, to a class of children (provided for the purpose), upon the interpretation of a two-part song, the actual notes of which will be known by the class.

*N.B.*—A copy of this song will be handed to the candidate forty minutes before the time of his or her examination.

6.—To give the class suitable exercises for breathing, voice-production, diction, etc., either as part of the lesson referred to under heading (5), or as required by the Examiners, who, in addition, may put any questions to the Candidate relating to the general work of a singing-class.

7.—To sing from memory the first verse of a *unison* song to the words, pointing the melody at the same time on the Sol-fa Modulator. This song will be selected by the Examiners from a group of songs prepared and presented by the Candidate, who must bring one copy of each to the examination room. This group must include two unison, two two-part, and two three-part songs.

*N.B.*—Facility in pointing on the Modulator (Staff and Sol-fa) and distinct writing on the Blackboard will be considered essential; also readiness in improvising simple vocal exercises which might be required in the course of the class lesson.

*(2) Paper Work.*

8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).

9.—To work a further paper upon the following:—  
 (a) Class management.



VOICE CULTURE AND CLASS-SINGING. (SUBJECT IX.)—*Continued.*

- (b) The principles of educational method and their application to the teaching of voice-production, breathing, enunciation, phrasing, expression, reading at sight (including the use of the Modulator and the giving of suitable tests), etc., as required in the singing class.
  - (c) The choice of suitable unison, two-part and three-part songs, and their grading.
  - (d) The writing of a brief synopsis of a lesson on a subject connected with the work of a singing class.
- 10.—To write from dictation :—
- (a) A short melody of reasonable difficulty.
  - (b) A rhythm (without pitch).
  - (c) A simple test in two melodic parts.
  - (d) A short passage of four-part harmony consisting of Major and Minor triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
  - (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).\*

The maximum marks obtainable in the *vivâ voce* portion of the Examination (headings 1—7 inclusive) will be as follows :—

1. Playing of Prepared Accompaniments	...	...	...	20
2. Playing Unison Song at Sight	...	...	...	16
3. Score-reading and Transposition	...	...	...	20
4. Singing at Sight	...	...	...	20
5. Lesson on Prepared Two-part Song	...	...	...	32
6. Voice Exercises, etc.	...	...	...	16
7. Pointing Unison Song on Modulator	...	...	...	8
General Impression	...	...	...	20
				152

N.B.—114 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be :—

8. Rudiments of Music, etc.	...	...	...	100
9. Principles of Teaching, etc.	...	...	...	100
10. Dictation	...	...	...	52

N.B.—Under each of these headings 75 per cent. will be required for a pass.

Candidates who succeed in the practical branch (1—7) will not be required to undertake that portion of the Examination again. If such candidates fail in either the paper on Rudiments of Music

\* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Voice-Culture and Class-Singing Examination will be exempted from the Aural Tests specified on pages 6 and 7.



VOICE CULTURE AND CLASS-SINGING. (SUBJECT IX.)—*Continued.*

(8), the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

\* \* The Diploma in Voice Culture and Class-Singing does not qualify the Candidate in the Teaching of Aural Training and Sight-Singing.

## \* ELOCUTION. (Subject X.)

*Examiners.*—A. ACTON BOND, Hon. R.A.M.; WILTON COLE, A.R.A.M.; F. CORDER, F.R.A.M.; Mrs. TOBIAS MATTHAY, F.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for Teachers, and the general requirements are framed accordingly. Nevertheless, Candidates may state on the Examination Papers, and also on the Paper they are required to fill up for the *Vivâ voce* Examination, that they wish to be examined only as Performers. Candidates who enter as Performers only will work specified questions on the Examination Paper.

All Candidates will be required to work a paper in which questions will be asked on:—

The Art of Elocution and Diction.

- (a) *Proper methods of Phrasing*—Candidates will be asked to indicate the phrasing in examples chosen by the Examiners.
- (b) *Voice Production.*
- (c) *The Organs employed in Speech.*
- (d) *The Technique of Elocution (Rhythm, Inflection, Emphasis, Pause and Tone).*
- (e) *General Faults in Elocution and Diction.*
- (f) *Prosody, with special reference to (a) Accent, Quantity; (b) Versification.*
- (g) *How best to study selections for presentation in public.*

This paper will be worked on a specified day, either before or after the *vivâ voce* examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *vivâ voce* examination Candidates will be required to recite one piece of their own choice from each of the lists on p. 31 and answer questions thereon.

To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.

To explain and demonstrate the best methods of teaching Elocution.

To read Poetry and Prose at sight.

Candidates are requested to inform the Secretary of the name of any of the Examiners with whom they may have studied during the last twelve months.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

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\* The Winter Examination will take place after Christmas.



## ELOCUTION. (SECTION X.)—Continued.

## SELECTIONS.

(A)—CLASSICAL.

FOR WOMEN.

ANTONY AND CLEOPATRA, Act. V., Scene 2. From "This is the brief" to "Not so—adieu."

OTHELLO, Act III., Scene 4. From "How is't with you, my Lord?" to "Away!"

HENRY VI., Part 3, Act I., Scene 4. From "Brave warriors, Clifford" to "do him dead."

MERCHANT OF VENICE, Act V., Scene 1. From "By yonder moon I swear" to "anything I have."

HENRY IV., Part 1, Act II., Scene 3. From "But hear you, my Lord" to end of scene.

MERRY WIVES OF WINDSOR, Act II., Scene 1. From "Mistress Page, trust me" to "Come hither."

FOR MEN.

RICHARD III., Act I., Scene 4. From beginning of Scene to line 63.

HENRY VIII., Act III., Scene 2. From "What news abroad?" to end of scene.

TWO GENTLEMEN OF VERONA, Act II., Scene 3. Launce's speech, to "Dust with my tears."

LOVE'S LABOUR LOST, Act III., Scene I. From "Now will I look to his remuneration" to "... Guerdon—remuneration!"

(B)—OLD COMEDY AND MODERN DRAMA.

FOR WOMEN.

SHE STOOFS TO CONQUER, Act II., Scene 1. From "Undone! Undone! a letter to him from Hastings" to ". . . better than you do yourselves" (Acting Edition).

THE RIVALS, Act III., Scene 3. From "You are very good and considerate" to exit of Mrs. M. (Cassell's Edition).

WILL SHAKESPEARE (Clemence Dane), Act IV. From "Mr. Shakespeare" to "and Him I follow."

FOR MEN.

SCHOOL FOR SCANDAL, Act III., Scene 3. From "Sir, this is Mr. Premium" to end of scene (Acting Edition).

THE RIVALS, Act III., Scene 1. From Sir Anthony's entrance to end of scene  
(Cassell's Edition).

(C)—POEMS.

FOR ALL.

HOLY BIBLE. I. Corinthians xiii.

Samson Agonistes. From "O glorious strength" to "without all hope  
of day," line 36—82

Rosabelle	...	...	...	...	...	...	Sir Walter Scott
My Last Duchess	...	...	...	...	...	...	Poet's Poem

To Exiles ... .. Neil Munro

"What is Time?" (from <i>Voice, Speech and Gesture</i> ) ...	...	W. Marsden
"The Great Lover" ...	...	Rupert Brooke

A Passer-by	...	...	...	...	...	...	Rupert Brooke
A Woman's Last Word	...	...	...	...	...	...	R. Bridges

A Woman's Last Word ...	...	...	...	...	...	Robert Browning
The Ocean ...	...	...	...	...	...	... Byron

The Happy Warrior	...	...	...	...	...	...	Wordsworth
The Stolen Child	...	...	...	...	...	...	Yeats

(D)—OWN SELECTION FOR ALL

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 30 lines in length.



ELOCUTION. (SUBJECT X.)—*Continued.*

The marks obtainable in this subject are as follows :—

	Maximum Marks.	
	Teachers.	Performers.
Voice production and breathing ... ..	24	24
Enunciation ... ..	20	20
Gesture ... ..	12	12
Facial expression ... ..	12	12
Memory ... ..	8	8
Sight-reading ... ..	20	16
General expression... ..	12	12
Questions ... ..	28	20

SELECTIONS :	Maximum Marks.	
	Teachers.	Performers.
(A) Classical ... ..	20	24
(B) Old Comedy ... ..	16	20
(C) Poem ... ..	20	20
(D) Own selection ... ..	8	12
150 marks required to pass.	Total 200	200

*By order of the Committee of Management,*

J. A. CREIGHTON, *Secretary.*

*Among others, the following Books will be found useful :—*

**RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—**  
*"Elements of Music," F. W. Davenport (Longmans); "Harmony," Stainer (Primer No. 8, Novello); "Melody and Harmony," Stewart Macpherson (J. Williams, Ltd.); Rudiments of Music, Stewart Macpherson (J. Williams, Ltd.).*

**ORCHESTRATION—***"The Orchestra," Frederick Corder (Curwen).*

**SINGING—***"The Art of Singing," Part I., William Shakespeare (Metzler); "Hints on Singing," Manuel Garcia (Ascherberg); "The Singer's Art," Agnes J. Larkcom (Novello).*

**PIANOFORTE—***Some useful hints on the subject of Form may be gathered from "Form in Music," Stewart Macpherson (J. Williams, Ltd.); on Touch, from "First Principles of Pianoforte Playing," Tobias Matthay (Longmans); on Fingering, from "Exercises for Fingering," by Carlo Albanesi (Ricordi); on Phrasing and Teaching from "Musical Interpretation," Tobias Matthay (J. Williams, Ltd.); "Exercises on Phrasing in Pianoforte Playing," J. B. McEwen (Ricordi); "Studies in Phrasing and Form," Stewart Macpherson (J. Williams, Ltd.).*

**VIOLIN—***For scales and arpeggios, Wessely's Scale Manual (Augener); Scales and Arpeggios for Violin, W. Frye Parker (J. Williams, Ltd.).*

**VIOLONCELLO—***For scales and arpeggios, Whitehouse and Tabb's Scale and Arpeggio Album (Schott & Co.); ½ Minute Violoncello Studies, W. E. Whitehouse (J. Williams, Ltd.).*

**AURAL TRAINING AND SIGHT-SINGING—***"Manual of Sight-singing," Books 1 and 2, Sawyer (Ashdown); "Ear Training," Books 1 and 2, Fredk. G. Shinn (Augener); "First Steps in Melody Making," Ernest Read (J. Williams,*



Ltd.); "Aural Culture," Books 1, 2 and 3, Stewart Macpherson and Ernest Read (J. Williams, Ltd.).

PRINCIPLES OF TEACHING—"Psychology applied to Music Teaching," Mrs. Curwen (Curwen & Sons).

VOICE CULTURE—"Voice Culture," James Bates (Novello): "Choir Training," H. W. Richards (J. Williams, Ltd.).

ELOCUTION—"Higher English," Campbell (Blackie & Son, Ltd.); "Pronunciation for Singers," Ellis; "The Art of Singing," Part I, William Shakespeare (Metzler); "Voice Production in Singing and Speaking," Wesley Mills (Curwen); "The Art of Versification," R. F. Brewer (Grant, Edinburgh); "Modern English Metre," Joseph B. Mayor (Cambridge University Press).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

ISSUED APRIL, 1923.



## Licentiates of the Royal Academy of Music.

Lists of the names of persons who have been successful in passing the Metropolitan Examination for Licentiatehip previous to March, 1920, are published separately in two parts—Part I. before March, 1911; Part II. after March, 1911. Price 1/- each.

## HARMONY, COUNTERPOINT, AND COMPOSITION.

### TEACHERS.

Taylor, Bernard Edgerley (1922) | Tucker, Albert Edwin (1919)

### SINGING.

#### PERFORMERS AND TEACHERS.

Gordon, Nellie Alice (1919) | Smith, John Melville (1922)

### TEACHERS.

Adams, Mary Elizabeth (1922)	Laycock, Ezra George (1922)
Angus, Glennie (1922)	Lemmer, Petrus Johannes (1922)
Barbour, Eliza Bryden (1922)	Levin, Eda (1920)
Boulden, James (1919)	Lightwood, Helena Marie (1920)
Bowden, Catherine Elizabeth (1919)	Mace, Gertrude (1922)
Bridger, Ronald (1921)	Maddox, Thomas Edward (1922)
Campbell, Ernest Norman (1920)	McKie, Kate (1922)
Chandler, Lillian Bleakley (1922)	Merry, Dorothy Emily (1922)
Clarke, Frederick William, (1919)	Miller, Charlotte Wyllie (1919)
Collar, Ethel (1919)	Moore, Percy Frederick (1922)
Cox, Edgar Atherstone (1922)	Morgan, Thomas John (1919)
Cox, Elsie Lucy (1922)	Murdoch, Margaret Livingston (1922)
Cox, Nellie M. (1919)	Oates, Kate Ethel (1922)
Cox, Sydney Thomas (1920)	Oncken, James Martin (1922)
Craig, William Alexander (1921)	Page, Lucy Mabel (1919)
Davies, Horatio (1920)	Pettifer, Hilda (1922)
Dix, Mildred Kate (1921)	Pickard, Robert (1920)
Dunian-Jones, Elsie (1921)	Radcliffe, Albert Henry (1919)
Falkner, Martha Winifred (1920)	Rees, Elizabeth J. (1922)
Favell, Eveline (1922)	Richardson, Henry Thomas Forster (1922)
Feben, Marian (1922)	Roberts, William Thomas (1922)
Feist, Hilda (1919)	Rowlands-James, Ada (1920)
Ferguson, Roma (1920)	Roy, Peter Macgregor (1920)
Firth, Ernest (1919)	Runting, Wynne (1919)
Fish, Mabel Dorothy (1921)	Russe, Thomas (1920)
Gibson, Mary (1920)	Samuels, Thomas Guthbert (1922)
Gilberthorpe, Henry Tyas (1919)	Simpson, Thomas Ernest (1921)
Goodenough, Annie Hessman (1919)	Smith, Jeanie Janet (1921)
Grant, May (1922)	Spence, Isabella Agnes (1920)
Grey, Mabel (1922)	Tatton, Florence Adelaide (1919)
Griffiths, Thomas Edwin Teasdale (1920)	Thomas, Morgan Emlyn (1921)
Harper, Harold Ernest (1922)	Thornton, George Mortimer (1922)
Houchin, Florence Gertrude (1922)	Tooley, Nellie Lucy (1922)
Hudson, Dorothy (1921)	Wakefield, Edward (1919)
Kermode, George Douglas (1922)	Watson, Gladys Noel Mary (1922)
Lancaster, Walter James (1920)	



SINGING: TEACHERS—*Continued.*

Watson, Mona (1921)	Williams, Dan (1919)
Weatherley, Kathleen Mabel (1922)	Yacimini, David Taylor (1921)
Wilfrid-Jones, Hubert (1921)	Yould, Arthur (1919)

## PERFORMERS.

Allen, Birdie (1922)	Davey, Kathleen Mary (1921)
Anderson, Marjorie Minnie (1919)	Davies, Madge (1920)
Ashman, Doris B. M. (1922)	Davison, Ethel Florence (1920)
Augood, Martha Dorothy (1922)	Dean, Doris Queenie (1919)
Austin, Mabel (1921)	Deane, Theodora McNab (1919)
Baker, Mabel (1921)	Denney, Olive Gladys (1922)
Baker, Muriel Alice (1922)	Dodds, Abigail Littleton (1921)
Bale, Edith Mary (1921)	Dormor, Marjorie (1920)
Barfield, Kate (1921)	Dove, Florence Ida (1922)
Barker, Ethel (1921)	Duke, Winifred (1922)
Barker, Gladys Mary (1921)	Edwards, Margery (1919)
Bates, Florence Annie (1921)	Evans, Annie Hope (1922)
Bell, Gwendolyn G. M. (1919)	Evans, Gwilym (1921)
Bell, Jennie Wardhaugh (1919)	Evans, Phebe Elvira (1921)
Biedermann, Edith E. (1920)	Evans, Frank Temple (1920)
Biggins, George (1920)	Fagotti, Annie ( <i>née</i> Chisholm-Davies) (1921)
Bilby, Jessie (1921)	Farnell, Ina (1919)
Birkley, Mildred (1921)	Farrage, John Robert (1922)
Blackburn, Elizabeth Pretoria (1919)	Fearnley, Percy (1920)
Blake, Lilian Muriel (1920)	Fentiman, Lena Blanche (1920)
Boardman, Florence M. (1922)	Ferrier, Catherine Jean (1921)
Brady, Winifred (1919)	Fidler, Anne (1919)
Broadbent, Annie Holden (1920)	Fisher, Gladys M. (1922)
Brooks, Marjorie (1920)	Fisner, Elsie (1920)
Brown, Jessie A. (1921)	Fowkes, Alice May (1921)
Brown, Kathrine Margaret (1921)	Francis, Margaret Amelia (1919)
Brown, Norah L. (1922)	Frank, Ella Rosetta (1922)
Bullivant, Ida Grace (1920)	Fry, William Howard (1920)
Bunting, Emilie (1921)	Fuller-Mills, Nanse (1922)
Burr, Doris Maude (1920)	Gadsden, Dorothy May (1921)
Cantell, Elsie G. (1919)	George, Harold C. (1921)
Carlton-Jones, Elizabeth (1921)	Gordon, Lilian Victoria (1922)
Casswell, Eleanor Kathleen (1922)	Graham, Ruby (1920)
Challis, John (1919)	Grainger, Louise Grace (1921)
Chambers, William Thomas Bradley (1921)	Greener, Maud (1922)
Chapman, Cecil Dorothy (1919)	Griffin, Amy Winifred (1919)
Chapman, Monica (1922)	Hadfield, Elsie (1919)
Chisholm-Davies, Annie (Mrs. Fagotti) (1921)	Hall, Edna (1921)
Clatworthy, Lily (1921)	Hall, Garda (1922)
Clifton, Olive (1922)	Halse, Mollie Mary (1920)
Cohen, Reba (1922)	Hames, Dorothy (1920)
Coleman, Violet (1922)	Harriss, Reginald G. Vernon (1922)
Coles, Olive Gwendoline Bessie (1920)	Hart, Edith (1922)
Collins, Dorothy Margaret (1921)	Hart, W. Croly (1921)
Counsell, Mabel ( <i>née</i> Ibbotson) (1921)	Hartley, Elizabeth (1922)
Cook, Winifred Susan Vivian (1920)	Hathaway, Dorothy Adaline (1921)
Cookson-Armitage, Hilda Annie (1920)	Hazelhurst, Kathleen (1921)
Cooper, Cordelia Mary Grace (1922)	Hemery, Haydn Valentine (1922)
Cowan, Mary Clement (1921)	Hemingway, Doris (1921)
Crawford, Aileen (1921)	Hemsoll, Hilda Minnie (1922)
Cree, Vera (1919)	Hewkley, Dorothy Mabel Montalba (1921)
Curtis, Chloe (1920)	Heywood, Janet Williams (1920)



SINGING : PERFORMERS—*Continued.*

- Higginbottom, William James (1921)  
 Hitchiner, Doris (1921)  
 Holding, Ruby May (1919)  
 Holmes, Mary Olivia Rose (1922)  
 Hopkins, Doris (1922)  
 Howell, Edith (1921)  
 Howell, Winifred Nellie (1919)  
 Ibbotson, Mabel (Mrs. Counsell) (1921)  
 Ingleton, Dora (1922)  
 Jacklin, Harold George (1922)  
 James, Myfanwy Margaret (1919)  
 Jarred, Mary (1922)  
 Jelley, Elizabeth Jane (1920)  
 Johnson, Reginald (1922)  
 Johnson, Violet Marguerite (1922)  
 Jolley, Harold (1922)  
 Jones, Adelaide M. (*née* Turnbull) (1921)  
 Jones, Dilys Mary (1919)  
 Jones, Dora Florence (1922)  
 Jones, Gwenno (1922)  
 Jones, Jenkin John Ceredig (1922)  
 Judd, Percy Charles (1920)  
 Kitchen, Dorothy Mona (1920)  
 Knott, Muriel Violet (1921)  
 Lang, James (1921)  
 Lawrence, Hilda (1922)  
 Leadbeater, Doris Mary (1922)  
 Lea-Dennis, Gwendoline Elizabeth (1922)  
 Leeds, Frederic Robert (1920)  
 Lewis, Emily May (1919)  
 Linwood, Mabel (1919)  
 Lloyd, Thomas Rees (1922)  
 Lumley, Gwladys May (1920)  
 Macdonald, Christina G. (1922)  
 Machin, Jessie (1922)  
 Macpherson, Josephine Rose (1921)  
 Maddox, Gwendolen (1921)  
 Maiden, Elsie A. (Mrs. Randall) (1921)  
 Marshall, Constance Victoria (1921)  
 Matthews, Dorothy Mary (1921)  
 Mellor, Elizabeth (1920)  
 Montgomery, Ruth Marguerite (1919)  
 Moore, Pansy (1919)  
 Moreton, Irene (1922)  
 Morton, Joanna Chalmers (1920)  
 Morton, Matthew (1919)  
 Mosley, Thomas Herbert (1922)  
 Mutch, Beatrice Mabel (1920)  
 Neale, Hilda (1921)  
 Neave, Elsie (1921)  
 Nettleship, Mary (1920)  
 Niay-Darroll, Apolline Sara (1920)  
 Nockels, Grace Lilian (1921)  
 Noel, Audrey Beilby Noel (1919)  
 Parsons, Ida Dorothy (1922)  
 Pattinson, Dorothy E. (1920)  
 Paul, Greta (1920)  
 Penhorwood, Lily (1920)  
 Penney, Queenie (1922)  
 Phillips, Constance E. R. (1922)  
 Platts, Ernest (1919)  
 Poole, Arthur Robert (1919)  
 Poulton, Francis William (1920)  
 Powell, Ida Nellie (1920)  
 Priestley, Edmund (1919)  
 Pring, Margaret Harriet (1922)  
 Ramsay, Mai (1921)  
 Randall, Elsie A. (*née* Maiden) (1921)  
 Randell, Alice Emma (1922)  
 Ransom, Edith Winifred (1921)  
 Ransom, Norah W. (1919)  
 Read, Hilda (1922)  
 Rees, Emma (1920)  
 Richardson, Doris (1920)  
 Ridgeway, Agnes Alethea (1920)  
 Rivers, Kate May (1922)  
 Roberts, Hilda (1922)  
 Robertson, Maggie (1920)  
 Roe, Irene (1920)  
 Roebuck, Ada Elizabeth Mary (1920)  
 Rowe, Elsie Florence (1919)  
 Russell, Roy Denbeigh (1920)  
 Sames, Gladys Lilian (1920)  
 Savigar, Elsie M. (1922)  
 Scholes, Annie (1921)  
 Scott, Elizabeth (1920)  
 Seaton, Frank Richard Hayne (1920)  
 Seymour, Bertha Therese (1920)  
 Sheppard, Doris Gertrude (1921)  
 Shorter, Hilda Lavinia (1922)  
 Silk, Dorothe Marion Bowers (1919)  
 Sinclair, Dora Jean (1921)  
 Skirving, Lilian (1922)  
 Sleigh, Elizabeth A. (1922)  
 Smith, Florence Alberta (1922)  
 Smith, Sarah Hornabrook (1921)  
 Smith, William James (1920)  
 Staniforth, Margery (1922)  
 Stanley, Hilda W. Jasper (1919)  
 Stephens, Adelina Maude (1921)  
 Stoakes, Winifred (1921)  
 Syer, Dorothy (1919)  
 Thompson, Marjorie (1919)  
 Thompson, Maude M. L. (1920)  
 Thurston, Kathleen Ethel (1921)  
 Townsend, Sheila Campbell (1921)  
 Treen, Kathleen Naomi (1921)  
 Tresfon, Petronella Martina Eugenie (1919)  
 Turnbull, Adelaide M. (Mrs. Edward Jones) (1921)  
 Wallis, Adela Gertrude (1919)  
 Wallis, Grace Annie (1921)  
 Walter, Florence (1921)  
 Walters, David Glynne (1920)  
 Watkins, Heber Graham (1922)  
 Watts, Frank (1920)  
 Webb, Phillis Marjorie (1922)  
 Weeple Marie Leonore (1922)



SINGING : PERFORMERS—*Continued.*

Weightman, Margaret Esmé (1922)	Wood, Gertrude Agnes (1920)
Welburn, Arthur Hamilton (1919)	Woodhead, Harold G. (1920)
Whitter, John (1922)	Wright, Lilian Gladys (1921)
Wilkinson, Margaret (1922)	Wright, Phyllis (1920)
Williams, Marie E. (1919)	Wyard, Winifred (1920)
Willmott, William Henry (1922)	

## PIANOFORTE.

## PERFORMERS AND TEACHERS.

Abbott, Mary Stewart (1919)	Taylor, Edgar Charles (1922)
Aiken, Nancy Beatrice (1919)	Twizell, Jane (1920)
Insall, Marjorie (1922)	Urquhart, Arthur Wilkinson (1920)
Kidney, Ella Florence (1920)	Warburton, Annie Osborne (1921)
Sowerby-Coo, Phyllis (1922)	Wilson, Kathleen Ruth (1919)

## TEACHERS.

Abendana, Karlene Ione (1920)	Axford, Gertrude Emily (1922)
Abendana, Vivian Yvonne (1920)	Ayers, Ivy Victoria (1921)
Abraham, Violet Ruby Isobel (1921)	Ayres, Florence Emma (1922)
Abson, Clarice Mary (1922)	Babbage, Theresa May (1919)
Adams, Beatrice Mary Victoria (1922)	Bailey, May (1921)
Adams, Doris (1921)	Baird, Nora (1922)
Adams, Dorothy (1920)	Baker, Gladys May (1919)
Adams, Juanita (1920)	Ball, William James (1920)
Ainley, Edith Doris (1922)	Ballam, Anna Jane Gwladys (1920)
Ainsworth, Florence Mary (1921)	Bambury, Phyllis Norma (1919)
Aitken, Winifred (1922)	Bance, Dorothy (1919)
Alderson, Thomas (1922)	Band, Phyllis Mary (1920)
Alison, Irene Beatrix (1919)	Barker, Elsa Marjory (1919)
Allen, Dorothy Beatrice (1922)	Barnard, Elsie Irene (1922)
Allen, Frances Marion (1921)	Barnes, Nora (1922)
Allen, George Sabine (1920)	Barnett, Ethel (1922)
Allen, Marion Joyce (1922)	Barnett, Frances Mary (1919)
Allnutt, Edith Grace (1920)	Barnett, Phyllis Doreen (1920)
Alvey, Hilda Doris (1919)	Baron, Guy (1922)
Ambler, Edna Mary (1921)	Barr, Kathleen May (1921)
Ambler, Frank (1922)	Barrow, Cecile Joan Dewing (1922)
Amstell, Eva (1919)	Barry, Elinor M. (1922)
Amor, Winifred M. (1920)	Barton, Margaret (1922)
Anderson, Christian Gairns (1922)	Bashforth, Joyce (1922)
Anderson, Mary Grace (1919)	Bastard, Constance Margery (1922)
Anderson, William Robert (1919)	Bateman, Helen (1921)
Anderton, Elizabeth (1921)	Bates, Caroline Louise (1921)
Andrew, Doris Annie (1919)	Batley, Phyllis (1920)
Andrew, Ethel Mary (1920)	Batson, Doreen Nancy (1921)
Andrew, Marjery Annie Louise (1921)	Bayliss, John Frederick (1922)
Appelboom, Beatrice (1920)	Beal, Edith Mabel (1921)
Archer, Eileen Walsh (1919)	Beaver, Florence Ella (1919)
Archer, Mary Townend (1919)	Beck, Dorothy Nora Alice (1920)
Armistead, Kathleen Mary (1921)	Beddie, Mary S. B. (1922)
Armitage, Harriet Millicent (1919)	Beer, Sybil Mary (1919)
Armstrong, Edith Eveline (1922)	Beeton, Winifred May (1919)
Armstrong, Jessie (1920)	Beken, Frances May (1921)
Armstrong, Marion Johnston (1922)	Bell, Alice (1921)
Arnold, Kathleen Mary (1921)	Bell, Florence May (1922)
Arthur, Edith Gladys (1921)	Bell, Nellie Mina Neville (1920)
Ashton, William Harvey (1922)	Bell, Winifred Elizabeth (1922)
Ashworth, Muriel (1921)	Bendall, Phyllis May (1920)
Attlee, Lois (1922)	Bennet, Kathleen Charlotte (1922)



## PIANOFORTE: TEACHERS—Continued.

- Bennett, Eleanor Mary (1921)  
 Bennett, Ethel Amy (1920)  
 Bennett, Hortense F. (1921)  
 Bentfield, Doris Corinne (1921)  
 Bergström, Ebba (1919)  
 Berry, Cecil Victor (1922)  
 Bertalot, Ruth Lilian (1919)  
 Bett, Sidney George (1921)  
 Bettle, Florence Amelia (1919)  
 Bickell, Joyce (1922)  
 Bickell, Kathleen F. (1922)  
 Bidgood, Una Florence Joan (1921)  
 Biltcliffe, Florence (1921)  
 Binns, Beatrice Helena (1922)  
 Bisher, Esther (1921)  
 Black, Isabella Ethel (1920)  
 Blake, Agnes (1922)  
 Blake, Evelyn Amy (1922)  
 Blaker, Elizabeth (1921)  
 Blatch, Jessie Margaret (1919)  
 Bleby, Edith Winifred (1921)  
 Bloomfield, Jessie Caroline (1919)  
 Bockock, Frances Elaine (1922)  
 Boden, Marjorie Katharine (1919)  
 Bolander, Marian Augusta (1919)  
 Bolden, Alberta K. (1921)  
 Bolton, Helen (1919)  
 Bond, Margaret Eileen (1920)  
 Bone, George Sydney Alexander (1921)  
 Bool, Eleanor (1919)  
 Bool, Millicent (1919)  
 Booth, Beatrice Marjorie (1920)  
 Booth, Marjorie Florence (1921)  
 Bosomworth, Jessie A. R. (1922)  
 Bostock, Kathleen Risque (1922)  
 Boulden, Dorothy Margery Ward (1921)  
 Bowen, Irene Llewelyn (1921)  
 Box, Winifred Annie (1922)  
 Brabner, Olive Maud (1920)  
 Bradbury, Martha (1920)  
 Braddock, Gladys Marie (1921)  
 Brady, Patricia Josephine (1922)  
 Bramwell, Lilian Vera (1921)  
 Brandon, Ida C. (*née* Furnival) (1921)  
 Brassington, Gladys Molly (1922)  
 Brazier, Gladys (1921)  
 Brett, Gertrude Maud (1920)  
 Brewer, Bernici Winifride (1921)  
 Brewer, Elsie (1919)  
 Bridge, Ianthe Elvy (1921)  
 Bridgman, Edith Dorothy Braund (1921)  
 Bricley, Marguerite (1920)  
 Brighthouse, Marjorie (1920)  
 Bristol, Constance (1921)  
 Bristow, Dora Mildred (1922)  
 Bristow, Edith Mary (1919)  
 Bristow, Florence Eleanor (1920)  
 Brittan, Ethel Betty (1920)  
 Britten, Agnes Victoria (1920)  
 Broadley, Thomas William (1921)  
 Brodhurst, Grace Brenda (1921)  
 Brooks, Doris Mary (1920)  
 Brooks, Edna (1922)  
 Brooks, Helena (1919)  
 Brotherton, Marjorie Ada (1919)  
 Brown, Dora Challen (1919)  
 Brown, Eleanor Lilian Atherden (1921)  
 Brown, Jeannie Staveley (1920)  
 Brown, Mary Mackenzie (1922)  
 Browne, Ena Kathleen (1921)  
 Browning, Gwendolen Helena (1919)  
 Bryan, Evelyn Beatrice Beaumont (1919)  
 Bryant, Victoria Marie (1919)  
 Buchan, A. Elsa (1921)  
 Buck, Winifred Howard (1921)  
 Buckingham, Mabel (1920)  
 Buckley, Matilda Lees (1922)  
 Buggs, Margaret (1921)  
 Bunker, Edith Edna Millie (1922)  
 Burch, Dorothy Louise (1921)  
 Burch, Elsie Mabel (1919)  
 Burke, Edith (1920)  
 Burke, Emily Madeleine Gertrude (1919)  
 Burnett, Marjorie Katherine (1921)  
 Burren, Elsie (1921)  
 Burroughs, Ethel Annie (1922)  
 Burt, Marjorie A. (1922)  
 Bush, Gladys Mary (1921)  
 Butcher, Frances Anne (1921)  
 Butler, Enid Mary Victoria Culverhouse (1922)  
 Butler, Grace Langsdale Peile (1922)  
 Buxbaum, Gertrude (1919)  
 Buxton-Daebnitz, Frida (1922)  
 Byass, Julia Helena (1921)  
 Byles, Winifred Kingham (1921)  
 Byron, John Edmund (1919)  
 Cadman, Muriel Flower (1919)  
 Cairney, Edith Agnes (1919)  
 Cairns, Lilian (1921)  
 Caldecott, May (1920)  
 Callander, Mary Hutton (1921)  
 Callaway, Doris Emily (1921)  
 Company, Georgina F. (1921)  
 Campbell, Catherine (1919)  
 Capon, Gladys E. (1919)  
 Capper, Sarah Elizabeth (1921)  
 Cardew, Agnes (1921)  
 Carré, Rose Metcalfe (1921)  
 Carruthers, Harold (1921)  
 Carson, Joyce (1919)  
 Carter, Mamie (1922)  
 Carter, Theodosia Mary (1920)  
 Carter, Thomas Henry (1919)  
 Caswell, Harriet Elizabeth (1921)  
 Caville, Dorothy (1921)  
 Chaffin, Audrey (1921)  
 Chalkley, Beatrice Mary (1919)



## PIANOFORTE: TEACHERS—Continued.

- Chalmers, Annie B. (1921)  
 Chambers, Elsie (1922)  
 Chambers, Percy Charles (1922)  
 Champion, Gwen (1920)  
 Chapman, Winifred Mary (1919)  
 Chappell, Alice (1920)  
 Charlton, Elaine (1920)  
 Charman, Isabel Kathleen (1920)  
 Christian, Edith Summers (1922)  
 Christie, Isobel Mary (1920)  
 Church, Dorothy Winifred Mona (1920)  
 Clark, Barbara Doris (1921)  
 Clark, Kathleen Mary (1921)  
 Clarke, Marjorie Annie Elizabeth (1921)  
 Clarke, Mary Charlotte (1921)  
 Clarkson, Liliás Aileen (1920)  
 Clarkson, Lucile Elsa (1922)  
 Claxton, Helen Edith (1919)  
 Claye, Nora (1922)  
 Clayton, Emily Sadie (1921)  
 Clayton, Esther (1922)  
 Clinch, Gladys Ellen (1921)  
 Clinch, Florence Emily (1922)  
 Clixby, Margaret Mary (1922)  
 Clough, Irene (1922)  
 Cobby, Rita Olive (1919)  
 Cochran, Leslie Tudor (1922)  
 Cocks, Doris Briant Fuller (1921)  
 Coldwell, Vida Connie (1920)  
 Cole, Elsie Marjorie (1922)  
 Cole, Rachel (1919)  
 Cole, Winifred Eleanor (1919)  
 Collier, Cassandra Beatrice (1921)  
 Colling, Edith (1919)  
 Collinge, May (1919)  
 Collopy, Margaret (1921)  
 Colson, Ruby Rachel Elizabeth (1922)  
 Cook, Florence A. (1922)  
 Cook, Florence Charlotte (1919)  
 Cook, Nora A. (1921)  
 Cooke, Vera Eugene (1920)  
 Cooke, Winifred F. (1920)  
 Cooper, Cordelia Mary Grace (1922)  
 Cooper, Edmund Thorne (1919)  
 Cooper-Evans, Glenys (1920)  
 Corby, Nancy H. (1921)  
 Corjeag, Nora (1921)  
 Corlett, Katharine Ranee (1919)  
 Cornfoot, Flossie Helen (1919)  
 Cornish, Mary Alice Clara (1920)  
 Cosens, Emmie Grace (1921)  
 Couchman, Alice (1921)  
 Coulbeck, S. Ennice (1922)  
 Coulter, Mary Margaret (1922)  
 Coulthard, Frances Helen (1919)  
 Coupé, Elizabeth (1921)  
 Cousens, G. Audrey Kathleen (1920)  
 Covenay, Sidney Louis (1920)  
 Coward, Helen Doris (1922)  
 Cowell, Doris (1921)  
 Cowl, Adah Doreen (1922)  
 Cowley, Gladys Irene (1922)  
 Cowling, Winifred Annie (1921)  
 Cox, Doris (1920)  
 Cox, Elsie (1921)  
 Cox, Natalie Janet (1921)  
 Crabtree, Edward (1922)  
 Craig, Eleanor Jane (1920)  
 Craigen, Mary Isobel (1921)  
 Crawford, Alfred Williams (1921)  
 Crawford, Dorothy Strathearn (1921)  
 Cree, Violet (1922)  
 Creelman, Annie Dorothy Hilda (1921)  
 Cregan, Blanche Mabel (1920)  
 Crisp, Sylvia Mary (1922)  
 Cronin, Kathleen Jessie (1921)  
 Crosland, Freda E. (1921)  
 Crosland, Jessie (1921)  
 Cross, Violet Gertrude (1920)  
 Cubbon, Annie Gertrude (1921)  
 Cullen, Mary Kathleen (1919)  
 Culpin, Mary Johanna (1919)  
 Cummuskey, Kathleen Mary (1922)  
 Cunningham, Madge L. P. (1920)  
 Cunningham, Marion Strathearn (1922)  
 Cunningham, Moray Maxwell (1919)  
 Cunningham, Nellie (1919)  
 Curtis, Dorothy May (1919)  
 Cuthbert, Ellen Florence (1921)  
 Dally, Alfred Brinley (1922)  
 Danby, Dorothy W. (1921)  
 Danskin, George William (1922)  
 Dauncey, Magdeleine (1921)  
 Daunt, Dulcie Helena H. E. (1921)  
 David, Elise Margaret (1922)  
 Davies, Dilys Mary (1922)  
 Davies, Ida B. H. (1919)  
 Davies, Margaret (1922)  
 Davies, Margaret E. (1922)  
 Davies, Margaret Elizabeth (1920)  
 Davies, Marjorie Massey Pryce (1922)  
 Davies, Marjorie Turnbull (1920)  
 Davin, Mina (1921)  
 Davis, Irene (1919)  
 Davis, Joan Harwood (1922)  
 Dawes, Ethel (1920)  
 Dawkins, Doris (1921)  
 Dawson, Ada May (1922)  
 Dawson, Eileen M. (1921)  
 Dawson, Lizzie Alice (1922)  
 Dean, Doreen (1922)  
 Derrick, May B. (1921)  
 Derry, Hilda Mary (1921)  
 Derry, Ida Marie (1921)  
 Dewar, Margaret Cecile Harford (1922)  
 Dickinson, Winifred Maud (1922)  
 Dickson, Catherine Campbell (1921)  
 Dickson, Margaret Irene McEndoe (1921)  
 Dight, Violet Annie (1922)



PIANOFORTE: TEACHERS—*Continued.*

- Dixon, Janie (1922)  
 Dixon, Joan Phyllis (1920)  
 Doak, Isabel (1919)  
 Dodds, George Frederick (1922)  
 Dolley, Marguerite E. Burgoyne (1921)  
 Douglass, Eleanor Jane Anne (1922)  
 Doward, Doris (1919)  
 Downey, Mary Rose (1922)  
 Drake, Dorothy Louise (1922)  
 Drake, Elsie (1922)  
 Drake, Josephine Mary (1922)  
 Drinkwater, Jill (1921)  
 Dunkley, Rose Mary (1920)  
 Durbridge, Phyllis Ruth (1922)  
 Durrant, Frederick Thomas (1920)  
 Duthoit, Audrey Mary Carola (1921)  
 Dyer, Marie (1921)  
 Dykes, Phyllis Laidlaw (1920)  
 Eadie, Isobel (1922)  
 Eagan, Gladys Hilda (1921)  
 Easton, Douglas Scott (1921)  
 Easton, I. Gertrude (1922)  
 Eaton, Vida (1920)  
 Edmundson, Gladys M. (1921)  
 Edwards, Jessie Mary (1919)  
 Edwards, Lily (1921)  
 Egan, Katrina Agatha (1920)  
 Ellam, Charles (1922)  
 Elliot, Dorothy Mary (1920)  
 Elliott, Rosalie Jean (1919)  
 Ellis, Emily (1919)  
 Ellis, Emily Matilda (1921)  
 Elton, Marjorie (1919)  
 Endler, Enid Beryl (1921)  
 Esp, Lilian (1921)  
 Estcourt, John Frederick (1920)  
 Evans, Dorothy Margaret (1922)  
 Evans, Margaret Alice (1919)  
 Everett, Muriel Edith (1920)  
 Everitt, Gladys Dorcas (1922)  
 Fagan, Hester Jacoba (1921)  
 Fairclough, Eileen Marian (1920)  
 Fairclough, Gertrude Emma (1919)  
 Fairweather, John Arthur (1922)  
 Falkner, Dorothy Hazel Gladys (1920)  
 Farmer, Gertrude Nora (1920)  
 Farmer, Maitland Adam Ernest (1922)  
 Farmer, Walter (1922)  
 Farmer, Winifred Gladys (1920)  
 Farncombe, Dorothy (1922)  
 Farnell, Ina (1919)  
 Farr, Audrey (1920)  
 Fazackerley, Grace (1919)  
 Fearnside, Elsie (1920)  
 Fell, Norah (1919)  
 Fellows, Gladys May (1922)  
 Felton, A. Vernon (1922)  
 Fettes, Margaret I. (1920)  
 Figgis, Sheilah (1921)  
 Figgins, Ena May (1922)  
 Fisher, Dora Mary (1921)  
 Fisher, Doris (1919)  
 Firth, Mildred (1920)  
 Fletcher, Winifred A. (1922)  
 Flood, Clara Joy (1921)  
 Flook, Elsie M. (1921)  
 Flower, Margaret (1920)  
 Floyd, Eustace Cecil (1922)  
 Folkard, Dorothy Beger (1922)  
 Forbes, Dorothy (1920)  
 Forbes-Harker, Barbara (1922)  
 Ford, Elsie Jane (1922)  
 Forde, Norah Woodfull (1922)  
 Forster, Beulah (1919)  
 Foster, Constance (1920)  
 Fowler, Nellie L. (1919)  
 Fowler, Violet Kate (1919)  
 Foxhall, Percy (1922)  
 Francis, Daniel Lewis (1919)  
 Francis, Ethel Mary (1922)  
 Franklin, Dorothy Gertrude (1922)  
 Franks, Frederica H. (1920)  
 Freeman, Margery Alicia (1920)  
 French, Christine Dennis (1921)  
 Fricker, Phyllis Lena (1919)  
 Friend, Joan (1921)  
 Frost, Barbara Nancie (1920)  
 Frost, Mildred A. (1921)  
 Frost, Phyllis Marguerite (1922)  
 Fry, Dora Winifred (1920)  
 Fry, Edith Winifred (1922)  
 Fryer, Dorothy Kathleen (1921)  
 Fudge, Gladys F. (1921)  
 Fuery, Mary Elizabeth (1919)  
 Fulford, Horace Frederick (1920)  
 Furnival, Ida Carrie J. (Mrs. W. R. Brandon) (1921)  
 Furze, Lilian J. G. (1921)  
 Fyfield, Eva W. L. (1921)  
 Fynn, Eveline Nellie Gwendoline (1920)  
 Galvin, Annie Marguerite (1922)  
 Gambell, Doris Hughes (1922)  
 Gammon, Amy Hilda (1921)  
 Gandy, Evelyn Doris (1919)  
 Garjulo, Elsie Elizabeth (1922)  
 Garjulo, Gladys Jessie (1919)  
 Garner, Margaret (1920)  
 Garrett, Gertrude (1920)  
 Garriock, Mary Agnes (1921)  
 Gates, Catharine Mary Linda (1919)  
 Geary-Grant, Olwen (1921)  
 George, Beryl (1922)  
 George, Hilda Ethel (1921)  
 Germaney, Phyllis (1922)  
 Gibb, Irene Agnes (1920)  
 Gilchrist, Marshall McLaren (1919)  
 Gill, Bertha (1919)  
 Gill, Elizabeth Bennett (1920)  
 Gillard, Gladys Langhorn (1919)  
 Gillatt, Doris Adelaide (1921)



PIANOFORTE: TEACHERS—*Continued.*

- Glover, Kathleen (1921)  
 Glover, Wilhelmina (1920)  
 Gobey, Patience Flora (1922)  
 Gollop, Marjory Lilian (1919)  
 Gooch, Rosita Eunice Ellaline (1922)  
 Goode, Percival Linscott (1922)  
 Goodhead, Lilian May (1922)  
 Goodman, P. Alice (1919)  
 Goodwill, Muriel Ellen (1920)  
 Goodwin, Nora Frances (1922)  
 Gordon, Emily (1922)  
 Gordon, Mary Rosalind (1919)  
 Gore, Gertrude Annie (1919)  
 Gorman, Kathleen (1921)  
 Gotby, Talman J. M. (1920)  
 Gough, John Charles (1920)  
 Gow, Winifred Adams (1922)  
 Gower, Margery (1919)  
 Grant, Ann S. (1919)  
 Grant, Dorothy A. I. (1922)  
 Grant, Marjorie E. Hope (1921)  
 Grant-Gillespie, Alexander (1920)  
 Grasham, Hilda Isabel (1922)  
 Gray, Charles Edward (1922)  
 Gray, Helen Margaret (1922)  
 Green, Bertha (1921)  
 Green, Elsie (1921)  
 Green, Ivy Unsworth (1919)  
 Green, Thelma Collingridge (1919)  
 Greenall, Frederick (1920)  
 Gregar, Winifred Barry (1922)  
 Gregson, Mabel Lillian (1922)  
 Griffiths, Annie (1919)  
 Griffiths, May (1921)  
 Griffiths, Sarah Alice (1920)  
 Grimshawe, Alice (1921)  
 Gros, Louise (1919)  
 Grubb, Arthur James (1919)  
 Grubb, Selina A. (1922)  
 Gruchy, Kathleen Maude (1921)  
 Guillaume, Violet Amy (1920)  
 Gwillim, Marjorie (1921)  
 Gwynne, Una Willard Benson Gwynne (1922)  
 Hackett, Hilda Mary (1922)  
 Hacking, Ada (1921)  
 Hackney, Cathie (1920)  
 Haddelsey, Eileen G. (1922)  
 Hadingham, Catherine Margaret Gabrielle (1921)  
 Hadland, Edith Mary (1921)  
 Hadley, Liebe Eileen (1922)  
 Hadow, Morna Elsie (1921)  
 Hague, Elsie Victoria (1920)  
 Hainsworth, Marion Alice (1919)  
 Halcombe, Eleanor Mary (1919)  
 Hale, Edith M. (1921)  
 Halford-Degge, Charlotte (1921)  
 Hall, Gladys Catherine (1919)  
 Hall, Grace (1919)  
 Hall, Mabel E. (1920)  
 Halls, Edith Jane (1922)  
 Hallett, Susanna Sophia Frances Imbert (1920)  
 Halsey, Henrietta Myrtle (1919)  
 Halton, Elizabeth E. (1921)  
 Halton, Florence Margaret (1920)  
 Hamerton, Ann Blowfield (1920)  
 Hammond, Gladys E. P. (1922)  
 Hancock, Kathleen (1922)  
 Happell, Margery E. (1921)  
 Harding, Kathleen Walton (1922)  
 Harding, Vera C. (1921)  
 Hardwick, Marjory Joan (1920)  
 Hardy, Nellie Kendall (1920)  
 Harfoot, Roma M. (1921)  
 Hargreaves, Beatrice (1919)  
 Hargreaves, Doris (1921)  
 Harker, Lilian (1920)  
 Harley, Edith Augusta (1919)  
 Harlow, Victoria May (1920)  
 Harmer, Sylvia Claire (1921)  
 Harper, Amelia M. (1921)  
 Harper, E. May (1922)  
 Harper, Florence Melba (1919)  
 Harpur, Henrietta (1921)  
 Harris, Leonard M. (1921)  
 Harris, Violet Belle (1919)  
 Harrison, Edith Louise (1920)  
 Harrison, Hilda (1922)  
 Hartley, Irene (1919)  
 Harverson, Jean Frances (1919)  
 Harvey, Emily (1922)  
 Harvey, Irene Edith (1921)  
 Hasler-Brown, Irene (1921)  
 Hastings-Sheridan, Ethel Maude (1922)  
 Hatton, George Lewis (1919)  
 Hatton, Sarah Aphra Carroll (1920)  
 Haward, Evelyn Edith Pearl (1922)  
 Hawarth, James Henry (1920)  
 Hawking, Mary Beverley (1922)  
 Hawley, Charles Leonard (1921)  
 Haworth, Elsie (1921)  
 Hayes, Dorothy Frances (1920)  
 Hayes, Elspeth (1921)  
 Hayward, Mary Gwendoline (1922)  
 Heap, Dorothy (1921)  
 Heathcote, Katherine H. (1921)  
 Heather, Hilda E. (1922)  
 Hedgecock, Evelyn May (1922)  
 Heelas, Alice Barbara Grant (1920)  
 Hegarty, Winifred A. M. (1920)  
 Heilbrun, Margaret R. (1920)  
 Helm, Jennie (1921)  
 Henderson, Jean M. (1921)  
 Henderson, Marjorie (1920)  
 Hendy, Ella C. (1919)  
 Henniker, Dorothy A. (1921)  
 Herbert, Frederick Austin (1921)  
 Herbert-Jackson, Lilian Frances (1922)



## PIANOFORTE: TEACHERS—Continued.

- Hersey, Dorothy Maud (1920)  
 Hetherington, Dora Maud (1922)  
 Hewer, Gertrude (1921)  
 Hewett, Irene Ann (1919)  
 Hewitt, Ida Florence (1921)  
 Heyhirst, Dorothy Prestwick (1921)  
 Heyne, Bertha Marie (1919)  
 Hibbert, Doris Ada (1922)  
 Hickey, Clare (1919)  
 Hicks, Kathleen E. (1921)  
 Hicks, Mary Austin (1919)  
 Hickson, Lilian (1920)  
 High, Edwin Charles (1922)  
 Hill, Doris Winifred (1922)  
 Hill, Dorothy (1922)  
 Hill, Dorothy Ida (1919)  
 Hill, Harold (1921)  
 Hill, Ida Elizabeth (1921)  
 Hill, Lily (1922)  
 Hill, Kathleen Mary (1920)  
 Hill, Martha (1921)  
 Hill, Winifred Franklin (1921)  
 Hillier, Evangeline O. (1922)  
 Hills, Gladys Mary (1921)  
 Hills, Madeline Clara (1922)  
 Hilton, Jennie Morland (1922)  
 Hillyard, Lilian M. (1922)  
 Hinchley, Ethel (1921)  
 Hinchliff, Elsie Marion (1922)  
 Hirst, Ethel Alice (1919)  
 Hitchon, Alan (1919)  
 Hoare, Eva Dorothy (1920)  
 Hobbs, Marjorie Maud (1921)  
 Hodges, Norah Annie (1919)  
 Hodges, Ruth (1920)  
 Holden, Annie (1920)  
 Holder, Gladys Mary (1922)  
 Holdich, Grace Dorothy (1921)  
 Holdich, Margaret Cowen (1920)  
 Holland, Dorothy (1921)  
 Holland, Ena (1919)  
 Holland, Irenie Spencer (1922)  
 Holland, Lily Flora (1921)  
 Holland, Muriel Mary (1921)  
 Holt, Ethel Marjorie (1919)  
 Holt, Jane Catherine (1919)  
 Holt, Vera (1919)  
 Holtthum, Dorothy (1919)  
 Honeyman, Lillias Davidson (1921)  
 Hopkins, Phyllis Kathleen (*née* Roberts) (1921)  
 Hopkinson, Florence (1922)  
 Hopper, Alice M. (1921)  
 Hopwood, Freda (1920)  
 Horner, Jessica Mary (1922)  
 Horton, Doris Mabel Adey (1922)  
 Hosegood, Gladys Mary (1922)  
 Houston, Stella Phyllis Langran (1921)  
 Houghton, Dorothy Muriel (1922)  
 Howells, Harold Gwyn (1921)  
 Howgate, Grace (1921)  
 Howlett, Gladys (1921)  
 Howorth, Dorothy M. (1922)  
 Howorth, Evelyn Mary (1922)  
 Huddart, Olive Mary (1919)  
 Hudson, Doris Eleanor (1920)  
 Hughes, Doris Winifred (1919)  
 Hughes, Jennie (1922)  
 Hughes, Margaret Elsie (1919)  
 Hull, Kathleen M. E. (1920)  
 Hull, Stanley (1920)  
 Hulls, Harold Ranken (1922)  
 Humphries, Ethel (1922)  
 Humphries, Margaret G. (1919)  
 Hunt, Elsie M. (1922)  
 Hunt, Ethel F. (1921)  
 Hunter, Edith Conyers (1920)  
 Hunter-Dickeson, Edith (1921)  
 Hurran, Kathleen (1922)  
 Hutchinson, Dorothy Mabel (1921)  
 Hutchinson, Gwendolen Mason (1920)  
 Hutchinson, Thyra Anna (1921)  
 Hutley, Ernest Vincent (1922)  
 Hutton, Andrew James (1922)  
 Hyams, Lilian (1919)  
 Idle, Winifred (1922)  
 Iles, Clarice M. (1919)  
 Iles, Dorothy Josephine (1920)  
 Irving, F. Mona (1921)  
 Ireland, Vera Mary (1922)  
 Ivermee, Agnes (1921)  
 Isaacs, Rebecca Marjorie (1922)  
 Izett, James (1922)  
 Jacklin, Daniel (1921)  
 Jackson, Amy (1920)  
 Jacques, Elsie May (1920)  
 James, Barbara Mary (1922)  
 James, George Arthur (1921)  
 James, Irené Gwendoline (1920)  
 James, Kathleen Agnes (1920)  
 Janes, Eva Sceries (1920)  
 Janes, Kathleen Florence (1922)  
 Jaques, Doris Lillian (1922)  
 Jardine, Margaret Little (1919)  
 Jardine, Mary Allarton (1921)  
 Jarrold, Constance Kate (1922)  
 Jeans, Thomas Charles (1921)  
 Jeffcoat, Lillian Mary (1919)  
 Jefferies, Anne Etheldreda (1920)  
 Jephson, Doris (1922)  
 Johnson, Broxholm Ernest (1920)  
 Johnson, Mary E. (1921)  
 Johnson, Violet Irene (1922)  
 Johnston, Mary Spreull (1922)  
 Johnstone, Sibell Duncan (1922)  
 Jolley, Mabel (1921)  
 Jones, Dilys Muriel (1920)  
 Jones, Edith Thekla (1922)  
 Jones, Elizabeth May (1921)  
 Jones, Gwen (1920)



PIANOFORTE: TEACHERS—*Continued.*

- Jones, Gwendoline Doris (1921)  
 Jones, John Handel (1919)  
 Jones, Lilian M. (1919)  
 Jones, Lillias (1920)  
 Jones, May (1921)  
 Jones, Phyllis (1921)  
 Jones, Susannah Rosina (1920)  
 Jones, Sydney (1920)  
 Jones, Tudor Ceiriog (1922)  
 Jones, William Bradwen (1922)  
 Jones, Winifred Agnes (1922)  
 Judd, Kathleen Margaret (1922)  
 Judd, Margaret Evelyn (1920)  
 Just, Kathleen Searle (1922)  
 Kaye, Gilbert (1921)  
 Kehyaian, Florence Mary (1921)  
 Keirle, Dorothy Edna (1921)  
 Kemp, Ethel Mary (1922)  
 Kemp, Olive Mary (1919)  
 Kennaway, Gray Lamont (1921)  
 Kennedy, Elsie Agneta (1922)  
 Kennet-Dawson, Margaret Hannah (1922)  
 Kent, Frederica West (1920)  
 Kent, Marjorie Gertrude (1920)  
 Kerr, Maud (1922)  
 Kerswell, Ivy Alice (1920)  
 Kilgour, Annie Louisa (1921)  
 Killick, Ethel Marian (1922)  
 Kimber, Alice Mabel (1919)  
 Kimmins, Dorothy Elizabeth (1920)  
 King, Sheelah (1919)  
 Kingsley, Joan Cecilia Mary (1922)  
 Kitton, Freda (1921)  
 Knight, Violet Edith (1921)  
 Knowles, Frances Goddard (1921)  
 Knowles, Isobel Searle (1919)  
 de Kock, Alida Aletta (1921)  
 Kram, Harry (1921)  
 Kühn, Dina Marée (1922)  
 Laar, Wilhelmina B. H. (1921)  
 Lack, Madeline Ella (1921)  
 Lacy, Edith Mary (1921)  
 Lakeman, Edith Margaret (1921)  
 Lamb, Elizabeth (1922)  
 Lamb, Jeannette (1921)  
 Lambert, Olive Mabel (1919)  
 Landsell, Dorothy Elise (1921)  
 Langley-Naylor, Marjorie Mary (1919)  
 Lapworth, Phyllis Charlotte (1922)  
 Lash, Jessie (1921)  
 Lawlan, Millicent (1920)  
 Lawson, Jean (1921)  
 Lawton, Elizabeth Farmer (1920)  
 Leake, Eugénie Scanlan (1922)  
 Lean, Alfred John (1919)  
 Le Conilliard, Dorothy (1921)  
 Lee, Mabel (1921)  
 Leech, Dorothy (1920)  
 Leeds, G. Margaret (1921)  
 Leek, Lucy Asquith (1919)  
 Lees, Elsie (1921)  
 Leigh, Mary Constance (1920)  
 Leighton, Colin James (1921)  
 Leighton, Eleanor (1922)  
 Levinson, Ray (1920)  
 Lewis, Frank William (1922)  
 Lewis, Margaret (1922)  
 Lewis, May (1919)  
 Lewis, Phyllis Mary (1922)  
 Lezemoore, Ruth G. E. (1921)  
 Lilliecrap, Mildred Spettigue (1919)  
 Ling, Florence Miriam (1919)  
 Little, Dorothy (1920)  
 Littlewood, Gertrude Mary (1919)  
 Livermore, Florence Margaret (1919)  
 Livock, Karl (1921)  
 Lockwood, Irene (1922)  
 Lodge, Marion (1920)  
 Loft, Louie Iris (1922)  
 Lokander, Hilda Ingeborg (1921)  
 Longworth, Annie (1919)  
 Lount, Vera Louisa (1919)  
 Lovick, Eileen Fanny (1921)  
 Lowenadler, Rita (1919)  
 Loxton, Constance (1921)  
 Loynes, William Henry (1921)  
 Lunn, Dorothy (1922)  
 Lythgoe, Violet (1922)  
 Macaulay, Margaret (1920)  
 MacBrier, Constance Mary Dudley (1920)  
 Maccallum, Jane Alice Montgomery (1920)  
 Macdonald, Phyllis Estelle (1922)  
 Macduff, Nivena Graham (1922)  
 Mackay, Christina (1922)  
 Mackay, Duncan Morrison (1922)  
 Mackinnon, Annie Aileen Robertson (1922)  
 Macmillan, Dorothy (1920)  
 MacPhee, Eleanor Alexa (1920)  
 Maddock-Brew, Eileen (1919)  
 Maguire, Emma Beatrice (1919)  
 Makin, Dorothy (1921)  
 Maloney, Stella Kathleen (1922)  
 Manley, Gertrude Clara (1921)  
 Mann, Elizabeth Grayston Smith (1921)  
 Mann, Ethel Francis (1919)  
 Mannington, Isabel Gertrude (1922)  
 Markson, Ray (1922)  
 Markwick, Grace Ellen (1920)  
 Marsden, Charlotte (1922)  
 Marsden, Honoria Lois (1922)  
 Marsh, Hilda Maisie (1920)  
 Marshall, Doris May (1919)  
 Marshall, Emily Doris (1922)  
 Martin, Angela Mary (1922)  
 Martin, Grace Muriel (1919)  
 Martin, John (1921)



## PIANOFORTE: TEACHERS—Continued.

- Martin, Isabel (1919)  
 Mason, Muriel A. (1920)  
 Masters, William Reginald (1922)  
 Mather, Ernest Frederick (1921)  
 Mathias, Lilian Stewart (1922)  
 Matsukata, Hanako (1922)  
 Matthews, Alfred Lane (1920)  
 Matthews, Helen Edith (1919)  
 Mattock, Clara Iris (1919)  
 Mawditt, Edna (1922)  
 Mayes, Winifride (1920)  
 Mayhew, Althea G. (1921)  
 McCaw, Matilda Lawson (1919)  
 McClelland, Sybil May (1922)  
 McClenaghan, Ernest Hazelton (1919)  
 McConechy, Margaret Grant (1919)  
 McConnell, Evelyn Blanche (1921)  
 McDonald, Flora Daisy (1919)  
 McDougald, Winifred Alice (1920)  
 McDowall, Lily Graham (1922)  
 McDowall, Jeanie (1921)  
 McGavin, Margaret Howat (1922)  
 McGill, Frances (1922)  
 McIlwraith, Jennie Henry (1920)  
 McIntosh, Kathleen Prideaux (1920)  
 McKay, Inez Louie Creed (1922)  
 McKibbin, Muriel Craig (1919)  
 McLean, Annie St. Clair (1921)  
 McMillan, B. Fiona M. (1922)  
 Meade, Marguerite R. (1921)  
 Mearns, Chrissie (1922)  
 Medd-Hall, Allan Edward (1922)  
 Mein, Beatrice Mary (1919)  
 Melville, Betty Gilfillan (1920)  
 Mellalien, William Norman (1922)  
 Mellon, Christine Marion Tillstone (1921)  
 Mellor, Dorothy West (1919)  
 Merrett, Hilda Rose (1922)  
 Meyer, Jane G. T. (1922)  
 Mill, Agnes (1922)  
 Miller, Alice May (1921)  
 Miller, Barbara W. (1919)  
 Mills, Cicely Ruth (1921)  
 Mills, Olga (1920)  
 Milsom, Faith Deacon (1920)  
 Milton, Adeline (1921)  
 Mitchell, Maud Emily (1920)  
 Mitchell, Laurie Winifred (1921)  
 Mitchell, Rosamund C. Ronald (1922)  
 Mitchell, Victoria A. (1919)  
 Mitchinson, Gladys Helena (1919)  
 Mitham, Daisy May (1919)  
 Molony, Kathleen Margaret (1921)  
 Monday, William George Edwin (1919)  
 Monier-Williams, Hira Joyce (1920)  
 Monk, Freda Constance (1920)  
 Monk, Millicent Ruth (1920)  
 Moore, Dorothy Grace (1921)  
 Morgan, Gwendoline (1920)  
 Morgan, Gwyneth (1919)  
 Morgan, Joseph (1919)  
 Morgan, Rose Elizabeth (1921)  
 Morley, Frederick John (1922)  
 Morris, Dorothy (1922)  
 Morris, Jenny Singleton (1920)  
 Mortimer, Helen Mary (1921)  
 Mortimer, Sullivan Dean Thornton (1921)  
 Morton, Ada M. (1922)  
 Morton, Caroline Stewart (1922)  
 Morton, Grace (1921)  
 Morton, Isobel Jean (1922)  
 Moss, Nancy (1919)  
 Mossop, William Douglas (1921)  
 Mouat, Nancy Newman (1922)  
 Moulder, Daisy Maude (1921)  
 Mouncestephens, Frances Winifred (1919)  
 Mountford, Beatrice E. (1922)  
 Mountain, Frances Kathleen (1922)  
 Mowll, Helen (1922)  
 Mullion, Margaret Clement (1920)  
 Munday, Hilda Kathleen (1919)  
 Mundey, Winifred Blanche (1919)  
 Munro, Violet Alexandra (1920)  
 Munton, Jeanie Marguerite (1921)  
 Murray, Grace Wallace (1921)  
 Naismith, Nora (1920)  
 Nash, Frances Anne (1922)  
 Naylor, Evelyn (1920)  
 Neall, Violet (1922)  
 Neill, Edith Maud (1922)  
 Neilson, Rose Elizabeth (1921)  
 Nelson, Hetty M. C. (1920)  
 Nesbitt, George Kemp (1919)  
 Neville, Dorothy Winifrede (1922)  
 Newborn, Cicely (1921)  
 Newington, Dora F. (1921)  
 Newson, Edith Mabel (1920)  
 Newstead, Lilian Edith (1920)  
 Newton, Elsie Louisa (1922)  
 Niay-Darroll, Apolline Sara (1920)  
 Nicholson, Gladys May (1922)  
 Nicol, Nora (1921)  
 Nield, William (1922)  
 Nineham, Beatrice E. (1919)  
 Noble, Letitia (1920)  
 Noblet, Nellie Rachel Holley (1921)  
 Norfor, Avena Helen (1920)  
 Oakley, Doris Mary (1920)  
 O'Feely, George (1920)  
 O'Ferrall, Sheila Mary (1919)  
 Ogg, Eva Helen (1919)  
 Ogilvie, Catherine Milne (1920)  
 Ogilvie, Thomas George (1920)  
 Oke, Richard Stanley (1922)  
 Ollis, Maud Grace (1922)  
 Ommer, Maria W. (1921)  
 Osborn, Marjorie Gwendoline (1921)



PIANOFORTE: TEACHERS—*Continued.*

- Ostler, E. Kathleen (1920)  
 Ottewell, Emma (1921)  
 Ovenden, Gertrude Marion (1921)  
 Overend, Enid Clare (1919)  
 Owen, Dorothy (1922)  
 Padgham, Alice Minnie (1920)  
 Paff, William Paul (1922)  
 Page, Ethel (1921)  
 Page, Grace Agnes (1920)  
 Pagett, Violet Mary (1919)  
 Pallett, Kathleen Sarah Calcott (1922)  
 Palmer, Irene Violet (1921)  
 Palmer, Muriel Gladys (1922)  
 Pamely, Elaine Flora (1921)  
 Panting, Winifred Mary (1920)  
 Parfitt, John William (1921)  
 Parish, Doris Weaver (1921)  
 Parish, Ida Wilson (1919)  
 Parker, Doris (1921)  
 Parker, George (1919)  
 Parker, Isa (1921)  
 Parker, John Reginald (1921)  
 Parker, Nellie (1920)  
 Parkes, Ernest (1921)  
 Parkes, Winifred (1921)  
 Parkinson, Rhona Helen Evelyn (1921)  
 Parr, Ethel Mary (1920)  
 Parris, Maude Mary (1921)  
 Parsons, Dorothy Evelyn (1921)  
 Pask, Amy (1921)  
 Patching, Ida May (1920)  
 Pateman, Ethel May (1922)  
 Pattinson, Dorothy Eleanor (1919)  
 Pawley, Arthur John Allen (1919)  
 Payne, Hilda Grace (1920)  
 Peace, Dorothy Helen (1922)  
 Peacock, Martin Alfred (1922)  
 Pearce, Greta Osbaldestone (1922)  
 Pearson, Albert Francis (1919)  
 Peel, Winifred Mary (1920)  
 Peers, Richard W. (1921)  
 Pellow, Sybil Winifred (1921)  
 Pellow, Winifred Edith (1919)  
 Pemberton, Harry (1922)  
 Perrins, Vera Kathleen (1922)  
 Perry, Helen Augusta (1922)  
 Perry, Margery (1922)  
 Peterkin, Rachel Helena (1919)  
 Peters, Agnes Mary (1922)  
 Peters, Louie Christine (1921)  
 Petley, Edward L. W. (1921)  
 Petree, Nancy Gwendolen (1919)  
 Peyton, Granuaile Katherine (1920)  
 Phillips, Mollie (1921)  
 Phillips, Wilfred Hudson (1920)  
 Phillips-Peard, Iris Eleanor (1920)  
 Pickering, Harry (1920)  
 Picton-Jones, Hilda (1919)  
 Pimm, Grace Winifred (1922)  
 Pitt, Gladys Ellie (1921)  
 Plant, Muriel Dorothy Lockey (1921)  
 Pollett, Olive May (1921)  
 Polwarth, Eleanore R. (1919)  
 Ponsford, Lilian (1919)  
 Popplewell, Dora Elizabeth (1920)  
 Porter, Barbara Bright (1919)  
 Poultenay, Frederick Albert (1919)  
 Pousty, Marjorie (1921)  
 Powell, Audrey Sarah (1920)  
 Powell, Florence Ethel (1920)  
 Powell, Frances Mary (1922)  
 Poynton, Muriel Rose (1919)  
 Prater, Elsie Doris (1921)  
 Price, Albert E. (1922)  
 Price, Clifford (1920)  
 Price, Marie Violet (1922)  
 Price, Pattie (1920)  
 Prince, Daisy (1920)  
 Primrose, Phyllis Mary Martin (1921)  
 Procter, Olive (1921)  
 Proudlove, Edith Annie (1921)  
 Provan, Robert (1921)  
 Pudney, Dorothy Grace (1922)  
 Pugh, Myra Augusta Maud (1922)  
 Punt, Madeline Esther (1921)  
 Purdom, Gwendolen May (1919)  
 Purton, Cicely Hilda (1920)  
 Putnam, Esther K. (1921)  
 Pybus, Albert Edward (1922)  
 Pybus, Walter Hedley (1920)  
 Pyne, Mary Gladys (1919)  
 Quick, Thomas Stawell (1921)  
 Radcliffe, Lillian Alice (1920)  
 Radmall, Elizabeth (1922)  
 Ramsbottom, Florence Edith (1921)  
 Ramsey, Eva Gladys (1919)  
 Randall, Edna Frances (1921)  
 Rankin, Irene Keightley (1920)  
 Ralph, Albert Bernhard (1922)  
 Rawlings, Grace (1919)  
 Rayden, Marian Maude (1922)  
 Rea, Helen (1920)  
 Read, Vernon Sydney (1920)  
 Reade, Madge (1920)  
 Reed, Ruth Annie Norman (1919)  
 Rees, Agnes May (1919)  
 Reeves, Winifred Mary Davison (1921)  
 Reid, Agnes Day (1922)  
 Reid, Annie Drummond (1919)  
 Reid, Audrey Mary (1919)  
 Reid, Margaret C. (1921)  
 Renny, Catherine Webster (1919)  
 Reuben, Rita (1920)  
 Reynolds, Alexandra Annie (1919)  
 Rice-Oxley, Winifred Bowyer (1921)  
 Richards, Emma Florence (1920)  
 Richards, Wynnne (1919)  
 Richardson, Enid Leonard (1921)  
 Richardson, Frederick Stanley (1922)  
 Richardson, Helen Edith (1922)



## PIANOFORTE: TEACHERS—Continued.

- Richardson, Kathleen (1919)  
 Richardson, Mary S. H. (1919)  
 Richardson, Vera Grace (1921)  
 Richings, Lynda Mary (1922)  
 Ricketts, Frances Malvina (1921)  
 Rider, Edith (1922)  
 Ritchie, Margaret Humphrey (1919)  
 Roach, Mabel (1922)  
 Roberts, Arthur Wesley (1921)  
 Roberts, Bertha Maude (1920)  
 Roberts, Daniel John (1920)  
 Roberts, Dollis Renée (1921)  
 Roberts, Elizabeth (1919)  
 Roberts, Emélie (1921)  
 Roberts, Gertrude Estelle (1919)  
 Roberts, Helen Violet Sutcliffe (1919)  
 Roberts, Maby (1919)  
 Roberts, Mary Margaret (1922)  
 Roberts, Phyllis K. (*née* Hopkins) (1921)  
 Robertson, Dorothy J. (1921)  
 Robertson, Henry Kinniburgh (1921)  
 Robinson, Agnes A. E. (1921)  
 Robinson, Dorothy H. (1921)  
 Robinson, Edna Yetts (1921)  
 Robinson, Gilbert Thomas (1921)  
 Robinson, Leonard Woodroffe (1920)  
 Robinson, Louie (1922)  
 Rogers, William Webster (1922)  
 Rolfe, Frances E. (1919)  
 Rollins, Beatrice Mary (1922)  
 Rolph, Theresa Winifred (1919)  
 Rootharn, Clare (1921)  
 Roper, Marjorie Helen (1922)  
 Roper, Nellie (1922)  
 Rosetti, Esta (1920)  
 Ross, Esther (1920)  
 Ross, Isabella R. (1921)  
 Ross, Marion Scott (1921)  
 Round, Lilian A. (1919)  
 Rowland, Freda Margaret (1921)  
 Rowles, Norah Jessie (1921)  
 Royle, Phyllis Muriel Irene (1920)  
 de Rozario, Amy (1920)  
 Russell, Elizabeth Mary (1921)  
 Russell, Joyce Macaulay (1922)  
 Russell, Margaret Josephine (1920)  
 Russell, Marion Irene (1920)  
 Russell, Phyllis Winifred (1919)  
 Ryall, Muriel Louisa (1922)  
 Sale, Miriam Doris (1920)  
 Salisbury, Kathleen Irene (1919)  
 Sanders, Winifred Marjorie (1922)  
 Sanderson, Madge Honor (1920)  
 Sarginson, Irene Mary (1921)  
 Sarson, Hilda May (1921)  
 Satchwell, Renée (1919)  
 Saville, Grace Mary (1919)  
 Sayers, Hettie Esther (1919)  
 Sawden, Olga (1920)  
 Sawtell, Winifred Kate (1921)  
 Sawyer, Netta May (1922)  
 Sawyer, Stella Gulston (1922)  
 Scammell, Beatrice (1919)  
 Schenk, Dorothy (1921)  
 Schneider, Dorothy Louise (1920)  
 Schofield, Marion E. (1921)  
 Scholes, Dora Wingate (1920)  
 Schonhut, Frederick Albert (1922)  
 Schurr, Mary Josephine (1921)  
 Scillitoe, Albert E. (1922)  
 Sclanders, Irene Mary (1920)  
 Scobbie, Susan Niel (1921)  
 Scott, Arthur H. (1921)  
 Scott, Ethel Mary (1919)  
 Scott, Florence Sylvia (1920)  
 Scott, Thomas (1921)  
 Scott, Winifred M. (1919)  
 Scrivener, Elizabeth Doris (1922)  
 Scrivener, Vera Kathleen (1921)  
 Scroggie, Marjorie Elizabeth (1922)  
 Sear, Clarice Hilda (1922)  
 Semple, Isabella S. (1922)  
 Serjeant, Doris (1922)  
 Serrell, Doris Hilda (1921)  
 Setter, Mabel (1920)  
 Seymour, Alice Irene (1921)  
 Shackleton, Edith May (1919)  
 Shanks, Kathleen Clara (1922)  
 Sharman, Evelyn (1920)  
 Sharps, Doris (1922)  
 Shaw, Charlotte Alison (1921)  
 Shaw, Dorothy (1922)  
 Shaw, Spencer (1920)  
 Shaw, Undine Muriel (1921)  
 Shearer, Evangeline (1922)  
 Sheffield, Marjorie Perronet (1921)  
 Sheldon, Nora Harriet (1919)  
 Shepherd, Joyce Marion (1921)  
 Shepherd, Rosa Marjorie (1920)  
 Shepperd, Millicent (1919)  
 Shirliff, Edith (1920)  
 Shipman, E. Doris (1919)  
 Shortridge, Beryl Freda (1922)  
 Skett, Gwendoline Mary (1921)  
 Skinner, Kathleen Mary (1921)  
 Sibbald, Helen Swan Porteous (1920)  
 Sidgwick, Mary Earl (1919)  
 Simpson, Elizabeth Margaret (1919)  
 Simpson, Elsie Millicent (1922)  
 Simpson, Frances (1922)  
 Sinclair, May Harvey (1920)  
 Sissons, Ethel Mary (1919)  
 Sissons, Winifred (1922)  
 Slaney, Holly (1922)  
 Small, Doris Violet (1922)  
 Smalley, Dorothy Louise (1921)  
 Smallwood, Helen L. (1919)  
 Smawfield, Fred Owen (1920)  
 de Smidt, Aimée Jessie (1920)  
 Smith, Alice Mabel (1921)



PIANOFORTE: TEACHERS—*Continued.*

- Smith, Cissy E. (1922)  
 Smith, Constance (1919)  
 Smith, Constance (1920)  
 Smith, C. E. Muriel (1922)  
 Smith, Dora (1919)  
 Smith, Dora Constance (1922)  
 Smith, Dorothy Gertrude (1921)  
 Smith, Elizabeth Daisy (1921)  
 Smith, Elfrida (1919)  
 Smith, Ellen (1919)  
 Smith, Ethel Lilian (1920)  
 Smith, Florrie (1919)  
 Smith, Freda Mary (1921)  
 Smith, Grace (1919)  
 Smith, Jessie Mary (1920)  
 Smith, Mary Haviland (1922)  
 Smith, Maude V. Dodder (1919)  
 Smith, Nora (1921)  
 Smithies, Mary (1919)  
 Smyth, Annie Scott (1922)  
 Smyth, Dorothy Lilian (1921)  
 Smyth, Mabel Florence (1920)  
 Smyth, Wilma Watson (1922)  
 Snelling, Ethel M. (1920)  
 Snowden, Doris (1919)  
 Snowden, Edna (1920)  
 Sole, Phyllis (1919)  
 Sortwell, Frances Elsie (1920)  
 Southworth, Doris (1921)  
 Spankie, Lisbel Edith (1919)  
 Spanton, Christine Edith (1921)  
 Sparrow, Herbert Donald (1920)  
 Spaven, Dorothy (1921)  
 Speirs, Margaret Louise (1922)  
 Spence, Edith Lucy Auchie (1922)  
 Spencer, Annie May Ferguson (1919)  
 Spinney, Cecil Bontflower (1922)  
 Spinney, Marjorie Primrose (1920)  
 Spragge, Muriel Ida (1920)  
 de Sprecher, Marguerite (1921)  
 Spurr, Kathleen Joan (1920)  
 Spurr, Muriel Franklin (1919)  
 Stagg, Julia Mabel (1921)  
 Staincliffe, Miriam (1922)  
 Stamps, Harold Holloway (1920)  
 Stapleton, Agnes M. (1921)  
 Stayner, Elsie (1921)  
 Stanley, Eleanor Marion (1922)  
 Steen, Doris Mamie (1920)  
 Stephens, Marguerite Eleanor (1919)  
 Stephenson, Hilda Phayer (1921)  
 Stephenson, Kate (1919)  
 Stephenson, Mabel (1922)  
 Stephenson, Richard Thomas (1922)  
 Sterland, Ruth (1920)  
 Stevens, Kathleen (1921)  
 Stevenson, Agnes Whitehead (1921)  
 Steward, James Henry Jubilant (1922)  
 Stewart, Barbara (1920)  
 Stewart, Charles Ernest (1922)  
 Stewart, Margaret Jean Barclay (1922)  
 Stillwell, Marie (1922)  
 Stockdale, Margaret Mary Hagar (1919)  
 Stocker, Marian Laura (1920)  
 Stokes, Dorothy Margaret (1920)  
 Stone, Cyril Hubert (1922)  
 Stone, Ethel (1922)  
 Stone, Jessie Marion (1921)  
 Stone, Kathleen Mary (1920)  
 Stuart, Mary (1919)  
 Suffert, Elaine Rosamond (1919)  
 Sullivan, Eileen Hart (1922)  
 Sullivan, Ethel (1919)  
 Summers, Kathleen Valmai (1920)  
 Sumsion, Dorothy Roper (1922)  
 Sumner, Mildred A. G. (1920)  
 Sunderland, Elizabeth (1921)  
 Surry, Kathleen Minnie (1922)  
 Suttle, Hilda Gladys (1921)  
 Symonds, Maude Elizabeth (1921)  
 Tall, Sarah Constance (1922)  
 Tannian, Margaret (1920)  
 Tarr, Irene Lily (1919)  
 Taylor, Alesia (1921)  
 Taylor, Ella (1921)  
 Taylor, Joan Marie (1921)  
 Taylor, Lucy (1920)  
 Taylor, Lucy Marjorie (1920)  
 Taylor, Maud Mary (1919)  
 Taylor, Enid Annie (1922)  
 Taylor, Wilfred Arthur (1920)  
 Tempest, Annie Maud (1921)  
 Temple, Arthur Eustace (1920)  
 Tench, Mary Eunice (1920)  
 Tetley, Lorna (1922)  
 Tetlow, Arthur Stanley (1920)  
 Thatcher, Phyllis Helen (1921)  
 Theed, Winifred Marion (1921)  
 Thomas, Annie Constance (1920)  
 Thomas, Catherine Sibyl (1922)  
 Thomas, Elsie Margaret (1920)  
 Thomas, Evelyn (1921)  
 Thomas, Susanna Gwenllian Boyd (1920)  
 Thompson, Blanche Gertrude (1922)  
 Thompson, Helen Clara Ivy (1921)  
 Thompson, James Leonard (1922)  
 Thompson, Marjorie (1919)  
 Thomsett, Arthur Richard (1921)  
 Thomson, Loveday (1919)  
 Thomson, Lucy (1922)  
 Thomson, Margaret (1920)  
 Thomson, Mary A. (1919)  
 Thomson, Mary Lucy (1922)  
 Thomson, Victoria (1921)  
 Thorpe, William Henry (1922)  
 Tibbits, Mary Louisa (1921)



PIANOFORTE: TEACHERS—*Continued.*

- Tindall, Lily (1922)  
 Tipper, Joan M. (1922)  
 Tippet, Gertrude May (1920)  
 Titchmarsh, Mary (1920)  
 Tocher, Helen Lucie (1922)  
 Tomlin, Edith (1920)  
 Tomlinson, Olive (1921)  
 Tonks, Kathleen Forsyth (1922)  
 Town, Kathleen Mary (1921)  
 Tregoning-Evans, Iris Mary (1922)  
 Trenchard, Loucinda (1922)  
 Trimby, Cecilia Drummond (1920)  
 Trotter, Jane Hamilton (1920)  
 Troward, Mildred (1921)  
 Tuck, Ethel (1919)  
 Tucker, Evelyn Isobel (1919)  
 Tunbridge, Eileen Marjorie (1922)  
 Turnbull, Percy Purvis (1920)  
 Turner, Grace Marguerite (1922)  
 Turner, Jessie Kathleen (1921)  
 Turner, Mabel (1921)  
 Turvey, Muriel Ladd (1921)  
 Tutton, Doreen Phyllis (1921)  
 Tyler, Lilian (1922)  
 Twells, Eileen (1920)  
 Ulett, Albert Ernest (1921)  
 Utley, Phyllis Mabel (1921)  
 Underwood, Catherine (1919)  
 Upton, Mabel Annie (1920)  
 Vardy, Stella Marguerite (1921)  
 Vaughan, Alfreda F. (1919)  
 Veitch, Netta Murray (1919)  
 Vergette, Constance Marie (1920)  
 Vickers, Dainie (1919)  
 Vickers, Minnie (1919)  
 de Villiers, Tilly (1922)  
 Vincent, Gladys L. J. (1919)  
 Vine, Miriam (1921)  
 Vinnicombe, Ethel May (1919)  
 Virtue, Nita Mary (1919)  
 Vreede, Enid C. (1921)  
 Wade, Mabel Beatrice (1921)  
 Wade, Wilfred (1922)  
 Waites, Margaret (1919)  
 Wakefield, Harold (1921)  
 Walder, Audrey Mary (1919)  
 Walgate, Marjorie (1919)  
 Walker, Alfred (1919)  
 Walker, John W. (1921)  
 Walker, Rosetta (1921)  
 Wallace, Amy Victoria (1921)  
 Wallace, James Samuel (1920)  
 Wallis, Elaine (1920)  
 Walter, Edith Florence (1922)  
 Walton, Wilma Ethel (1919)  
 Warbrick, Marion (1919)  
 Ward, Annie Iverna (1921)  
 Ward, Herbert Tozeland (1922)  
 Wareham, Alice (1920)  
 Wareham, Margaret Pike McCall (1919)  
 Warne, Alice Louisa (1922)  
 Warne, Muriel (1922)  
 Warner, Sybil Marguerite (1920)  
 Warr, Ethel (1919)  
 Warren, C. Phyllis (1921)  
 Warrington, Marjorie (1919)  
 Waterhouse, Dorothy J. (1922)  
 Waterman, Marjorie (1919)  
 Waters, Agnes Smith (1921)  
 Watkins, Beryl Christie (1922)  
 Watson, Mary E. C. (1922)  
 Watt, George Louis (1922)  
 Watts, Ida Kathleen (1922)  
 Way, Marie (1919)  
 Weare, Osborne Edward (1922)  
 Weaver, Philippa (1920)  
 Webber, Rhoda Catherine (1922)  
 Webster, Hilda (1922)  
 Welbourne, Elsie (1921)  
 West, Grace Dorothy Muriel (1921)  
 West, Jennie (1919)  
 Wharton, Hilary Mary Wharton (1922)  
 Whitaker, Florence (1920)  
 Whitaker, Dorothy Mary (1922)  
 Whitby, Florence (1919)  
 White, Bertha Amelia (1919)  
 White, Gladys Florence (1920)  
 White, Katharine Anne (1920)  
 White, Nora Kathleen (1921)  
 Whitehead, Selma (1921)  
 Whitemoss, Harry (1921)  
 Whiteway, Phyllis Mary (1919)  
 Whiting, Phyllis (1922)  
 Whittaker, Olive Maud (1921)  
 Whitton, Arthur George (1922)  
 Whyte, Ethel Mary (1919)  
 Wicks, Hilda Marion (1921)  
 Widdowson, Edith Rose (1919)  
 Wigner, Ruth Dorothy (1922)  
 Wildgoose, Harold Davis (1922)  
 Williams, Audrey Sybil (1921)  
 Williams, Elsie Torrington (1920)  
 Williams, Gladys May (1919)  
 Williams, Guendolen P. H. (1920)  
 Williams, Gwladys Mary (1920)  
 Williams, Joseph Russell (1921)  
 Williams, Mina Ellaline (1921)  
 Williams, Phyllis May (1922)  
 Williamson, Elsie Beatrice (1920)  
 Williamson, Marjory (1922)  
 Willoughby, Edna Lilian (1919)  
 Wilson, Edith (1919)  
 Wilson, Marjorie C. (1921)  
 Wilson, Walter (1921)  
 Windsor, Madeleine Wynne (1922)  
 Winfield, Ethel Marianne (1920)  
 Winter, Coralie Beryl (1921)  
 Winter, Gertrude Mary (1921)  
 Wise, Emily Mary (1922)  
 Witt, Franziska (1920)



PIANOFORTE: TEACHERS—*Continued.*

- |   |                                      |
|---|--------------------------------------|
| Wood, Elsie (1919)                      | Woolverton, Millicent Deborah (1922) |
| Wood, Elsie Augusta (1922)              | Wright, Dorothy Huntley (1921)       |
| Wood, Elsie Lawrence (1920)             | Wright, Hazel Olive (1921)           |
| Wood, Gertrude Elizabeth (1920)         | Wyatt, Dulcie (1920)                 |
| Wood, Gladys Margaret (1921)            | Wyeth, Robert John (1920)            |
| Wood, Gloria Christobel (1920)          | Wyness, Margaret Henderson (1921)    |
| Wood, Kathleen Marion Willoughby (1919) | Yates, Kathleen (1920)               |
| Wood, Lucy P. (1922)                    | Yeoman, Cecilia Elizabeth (1919)     |
| Woodger, Muriel Josephine (1922)        | Young, Edna Marjorie (1921)          |
| Woods, Cecilia Mary (1919)              | Young, Joan Margaret (1921)          |
|   | Young, Sibyl (1922)                  |

## PERFORMERS.

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|-------------------------------------|---|
| Adams, C. Isabel (1919)             | Harrison, Anita (1920)                        |
| Ayton, Vera Isabel (1922)           | Harrison, Greta Pritchett (1920)              |
| Bagnall, Sybil Irene (1919)         | Hodgkinson, Emilie Helen (1919)               |
| Barker, Ivy Alice Constance (1921)  | Holloway, Marie Louise (1922)                 |
| Belbin, Ida Pauline (1920)          | Horner, John Adam (1919)                      |
| Bendle, Ivy (1920)                  | Hosken, Karl Pearce-Roberts (1922)            |
| Benn, Avis (1921)                   | Hoye, Cicely (1920)                           |
| Bor, David (1921)                   | Hugo, Dorothy (1919)                          |
| Braun, Julia Louise (1920)          | Huxham, Phyllis Irene (1922)                  |
| Brodhurst, Grace Brenda (1920)      | Hyman, Irene Valerie (1921)                   |
| Brown, Elwyn (1922)                 | Imray, Alfred Harold (1920)                   |
| Brown, Mabel Josephine (1920)       | Jenner, Ernest Albert Frederick (1919)        |
| Chapman, Dennis John (1921)         | Justice, Dorothy Gertrude Lilian (1921)       |
| Chipperfield, Florence May (1922)   | Keyte, Frances (1922)                         |
| Cocks, Doris Rena (1919)            | Kington, Muriel Irene (1922)                  |
| Coghill, Rhoda Sinclair (1922)      | Lambert, Olive Mabel (1920)                   |
| Cole, Winifred Eleanor (1922)       | Leaman, Hilda Ada (1922)                      |
| Collins, Lina Simlie (1921)         | Lewis, John Islwyn (1921)                     |
| Connell, William Aston (1919)       | Longmire, John Basil Hugh (1922)              |
| Constantine, Edward Norman (1921)   | Love, Henry Victor (1920)                     |
| Cook, Rene Margaret (1921)          | Lovelock, William (1919)                      |
| Cooper, Walter Thomas Gaze (1920)   | Ludwig, Violet (1922)                         |
| Corker, Marjorie (1922)             | Makepeace, Margaret (1920)                    |
| Cowie, Catherine Isobel (1921)      | Marshall, Clifford (1919)                     |
| Daniels, Dorothy Constance (1921)   | Marshall, Thomas (1920)                       |
| Davidson, Nannie (1921)             | McGregor, Christian Gillies (1919)            |
| Davies, Lilian Annie (1919)         | Mitchell, Marian (1922)                       |
| Davies, Marianne (1920)             | Monteith, Amy (1922)                          |
| Davies-Adams, Augustus (1920)       | Moorcroft, Margaret Francesca Beatrice (1920) |
| Dawn, Douglas (1922)                | Morgan, Lilian Violet (1919)                  |
| Driver, Annie Florence May (1919)   | Paul, Leslie Douglas (1921)                   |
| Drower, Olive Bertha (1921)         | Perman, Hazel Maude (1920)                    |
| Drury, Rosamunde M. (1922)          | Pickett, Helen Dorothy (1919)                 |
| Dunn, James William (1921)          | Pickles, John (1922)                          |
| Evans, Trevor (1922)                | Pound, E. H. Joan (1920)                      |
| Evetts, Ada Lilian (1922)           | Rapkin, Grace (1922)                          |
| Fardo, Dorothy Violet (1922)        | Ridgeway, Henrietta (1919)                    |
| Fisher, Cornelius Archibald (1920)  | Robertson, Rita (1920)                        |
| Forrester, Leon (1921)              | Roughton, Doris (1920)                        |
| Germain, Hélène (1922)              | Scott, Arthur H. L. (1922)                    |
| Gibbs, Harold Arthur Venting (1921) | Scott, Julia Burn (1919)                      |
| Goble, Elaine (1922)                | Short, Gladys Lilian (1922)                   |
| Goldsteen, Audrey V. (1920)         | Sims, Sarah Alice (1922)                      |
| Hadlow, Doris (1921)                | Slinger, Dudley P. (1921)                     |
| Harding, Una Marguerite (1921)      | Spencer, Arthur (1920)                        |
| Harris, Eva Mildred (1920)          |   |



PIANOFORTE: PERFORMERS—*Continued.*

Spivey, Enid (1920)	Webb, Freda Irena (1920)
Suckling, Norman Charles (1921)	Wilks, Marjorie Irene (1922)
Taylor, Leslie Bunting (1920)	Winter, Dulcie Rose (1920)
Thomas, Olga Mary (1920)	Wright, Lilian Gladys (1922)
Vieitas, Judith (1922)	Wykes, Enid Ruth (1919)
Wall, Phyllis (1921)	Yeoman, Cecilia Elizabeth (1920)

## ORGAN.

Batts, Harry Vincent William (1921)	Morris, Charles Bissill (1919)
Black, Patrick Anderson (1919)	Smith, May Goodhind (1921)
Boyle, Malcolm Courtenay (1921)	Tower, Katharine Frances (1921)
Cannon, Charles Percival David (1920)	Waller, Richard Andrew (1921)
Fearon, John Hammond (1921)	Whittington, Charles (1919)
Moore, John Edward (1920)	

## VIOLIN.

## TEACHERS.

Attwater, Cicely Edith Mary (1919)	Lindars, Julia Gladys (1919)
Bodilly, Frederick John (1922)	Lloyd, Morgan (1922)
Botteley, Doris Evelyn (1922)	Muirhead, Mysie (1920)
Brown, Norah (1919)	Murray, Kathleen (1922)
Cooper, Norah Denness (1919)	Murray, Madge Young (1921)
de Coppet, Yvonne (1922)	Pain, Evelyn (1919)
Dalziel, James (1919)	Percy-Smith, Iris A. (1922)
Davin, Mary Maud (1921)	Pirret, Violet Brown (1920)
Dawson, Leslie Oliver (1919)	Pitt, Edwin Arnold (1920)
Dewar, Margaret Cecile Harford (1922)	Poole, Nancy (1921)
Duce, Smith Anderson (1921)	Rees, Nan (1919)
Evans, Eveline Joyce (1919)	Rider, Nellie Gertrude (1919)
Ferguson, Agnes R. (1919)	Smith, Cicely Frances (1920)
Fettes, Margaret Ida (1921)	Stephens, Coralie Joan (1919)
Fettes, Mary Elizabeth (1922)	Stevenson, Nora (1922)
Garrett, Alice Rosetta (1921)	Swain, Richard (1920)
Gwynn, Ailwyne (1922)	Tate, Phillis (1922)
Gwynn, Gwethlyn Mabel (1921)	Wallis, Grace May (1921)
Hannaford, Gwendoline Augusta (1920)	Walwin, Annie Dora (1919)
Harper, Dorothy (1922)	Whitaker, Walter Frederick Henry (1922)
Hill, Sylvia (1922)	Wood, Lena (1919)
Horne, Dorothy Frances (1921)	Woodbridge, Lilian Elsie (1922)
Hunter, Netta Parker (1919)	Wright, Eileen Margaret Elizabeth (1921)
Jewsbury, Gwendolyn (1922)	
Knowles, Maud (1921)	

## PERFORMERS.

Andrews, Eleanor Lucie (1922)	Parker, Constance Edith (1922)
Cave, Gilbert Cleveland (1921)	Pearce, William John Downs (1921)
Dill, Alice (1922)	Pelts, Harold Foster (1922)
Hall, Gertrude Elizabeth (1921)	Reed, Kathleen Mary (1919)
Harris, Lena Mildred (1921)	Robley, H. Jean (1919)
Holmes, Mary (1921)	Schneider, Else Louise Freda (1921)
Hughes, Dora (1919)	Searle, Thurza E. M. (1922)
Iredale, Agnes Esmé Ashton (1921)	Silvester, Robert Henry (1921)
McLaren, Aileen Virginia (1922)	Spurgeon, Irene Stubington (1919)
McLeod, Margaret Skeen (1919)	Thomas, Blodwen Doris (1922)
Mumford, Eileen Gwen (1921)	



## HARP.

PERFORMER.

Roberts, Emelie (1920)

## VIOLA.

TEACHER.

Batchelor, Honoria Maud (1919)

## VIOLONCELLO

PERFORMER AND TEACHER.

Crosse, Lionel Henry (1922)

TEACHERS.

Feldtmann, Joyce (1922)		Jessop, Noela Olive Mary (1922)
Nunn, Walter (1922)		

PERFORMERS.

Phipps, Cecil Edward (1919)		Reece, Jeanne Gordon (1921)
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## CORNET.

PERFORMERS.

Greenfield, Francis (1919)		Pursglove, John (1919)
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## FLUTE.

PERFORMER.

Hill, Alfred W. (1921)

## CLARINET.

PERFORMER.

Purcell, Patrick (1922)

## HORN.

PERFORMER.

Hitch, John Cawdor (1922)

## TROMBONE.

PERFORMER.

Coleman, William Hearn (1921)

## MILITARY BANDMASTERSHIP.

Fairfield, Samuel (1920)		Pay, Louis James (1922)
Green, Arthur C. (1922)		Plater, Denis (1922)
Kitchenn, Wilfred (1921)		



## THEATRICAL CONDUCTORSHIP.

Almgill, Walter (1919)

McLeod, Hermann (1919)

## PIANOFORTE ACCOMPANIMENT.

Clayton, Joseph Wilfred (1920)

England, Eleanor (1919)

Ford, Donald (1921)

Jones, William Ifor (1921)

Lasker, Vally (1921)

MacCallum, Robert (1921)

Pate, Jean Mary (1919)

Petchey, William (1921)

Rees, Nan (1920)

Rogers, Irene Florence Kathleen (1919)

Sharpe, Ernest (1922)

Whitfield, Gladys Edith (1922)

## AURAL TRAINING AND SIGHT SINGING.

Adair, Yvonne Madeleine (1922)

Basker, Gladys Mary (1921)

Bell, Nellie Mina Neville (1921)

Bristow, Edith Mary (1922)

Bucke, Lilian E. (1921)

Caldecott, Eileen Cecil (1921)

Corby, Nancy H. (1922)

Dolby, Stephanie (1921)

Dugdale, Louise Zillah (1921)

Easson, James (1921)

Everitt, Gladys Dorcas (1922)

Green, Joseph Ernest (1921)

Hawkins, Imogene (1922)

Henton, Meanwell (1922)

Hill, Emily May (1922)

Hooper, Charles William John (1922)

Hunt, Arthur Ernest (1921)

Inglis, William (1921)

Keen, George Herbert (1921)

Kirkpatrick, Brenda Margaret (1921)

McConechy, Margaret Grant (1921)

Mercer, Ethel Frances (1921)

Monk, Freda Constance (1922)

Morley, Norah Constance (1922)

Murphy, Kathleen Patricia (1922)

Neville, Graham Charles Lionel (1922)

Rees, Nan (1921)

Rees, William (1922)

Scrivener, Vera Kathleen (1921)

Speirs, James Bain (1921)

Walker, David Cargill (1921)

Ward, Henry B. (1921)

Wood, Kathleen Marion Willoughby (1922)

Worthington, Alice Mary (1922)

## VOICE CULTURE AND CLASS-SINGING.

Bibby, Agnes (1922)

Chesterfield, Margaret Sybil (1922)

Cooper, Harrison (1922)

Hogan, Mary Elizabeth (1922)

Kelly, Mona Harrison (1922)

Meaton, Willie (1922)

Nicholls, George William (1922)

Pugh, William James Frederick (1922)

Rees, Nan (1922)

Rushforth, Doris Clare (1922)

Wheeldon, Allan (1922)

Williams, Ethel Margaret (1922)

Worthington, Alice Mary (1922)

## ELOCUTION.

## PERFORMER AND TEACHER.

Barber, Ethel (1922)

## TEACHERS.

Barrett, Marjorie (1922)

Beer, Hilda (1920)

Bennett, Ida (1922)

Blake, Hilda Mary (1921)

Brooks, Francis Thomas (1919)

Clark, Stella A. (1920)

Clements, Edith Elizabeth (1922)

Cross, Lena Grace (1921)

Crowdy, Muriel Ronalds (1921)

Curran, Vincent John (1919)

Dane, Essex (1919)

Davies, Margaret Evelyn May (1922)

Denman, Millicent Ruth (1921)

Dick, Annette May (1920)

Dixon, Richard Arthur Lee (1920)

Doe, Mary E. (1919)



ELOCUTION: TEACHERS—*Continued.*

Edwards, Lilian Eugenia (1919)	Preston, Beatrice Parks Howard Army-
Faulkner-Mayall, Doris (1919)	tage (1921)
Fawsitt, Muriel Morland (1921)	Renno, Lilian Emily Constance (1920)
Fleming, Elsie Annie Elizabeth (1922)	Ripper, Harold John (1920)
Fowler, Isa Stephenson (1920)	Russell, Gwendolyn Florence (1922)
Gowen, Winifred Florence Louise (1922)	Rutherford, Margaret Taylor (1921)
Greenleaf, Irene (1920)	Sadler, Irene Winifred (1921)
Gulick, Mabel Maud (1921)	Shuttleworth, Roberta Nora (1921)
Hammond, Doreen Mary (1921)	Smale, Phyllis Jane (1922)
Harris, Sidney Holson (1922)	Smith, Margaret Ann (Mrs. Whitehead)
Hovenden, E. Madeline (1919)	(1919)
Kalker, Helena (1920)	Stelling, John Adolphus (1921)
Kittson, Lilian Rose (1920)	Stevens, Douglas (1920)
Lee, Susie (1922)	Stollery, Irene Flora (1921)
Mason, Fanny J. (1920)	Tate, William Reginald (1922)
Matthews, Aileen Elizabeth (1921)	Taylor, Gertrude Maud (1919)
Matthews, Edith Eveleen (1920)	van Thal, Johanna Helena (1921)
Maynard, Annie Winifred (1922)	Watson, Catherine Helen Bruce Mc-
Morgan, Llewellyn (1920)	Kenzie (1919)
Newton, Silvia (1922)	West, Annie Charlesworth (1920)
Parr, Agnes Winifred (1920)	Whitehead, Margaret A. ( <i>née</i> Smith)
Parry, Joseph Edward (1921)	(1919)
Pickersgill, Mary Gertrude (1920)	Wigglesworth, Harold Ernest (1921)

## PERFORMERS.

Baxter, Christina Class (1920)	Mapley, Elsie T. (Mrs. Robinson) (1921)
Culverwell, Beatrice Maude (1920)	Pack, Douglas Horatio (1922)
Eldridge, Florence Esther (1919)	Robinson, Elsie Theodora ( <i>née</i> Mapley)
Lea, Grace (1922)	(1921)
Mapley, Bessie (1922)	van Hulsteyn, Margaretha (1919)

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.







*This leaf to be detached and used as Entry Form.*

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE

# Royal Academy of Music.

## METROPOLITAN EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination..... \*

(State above whether entering  
as teacher or performer.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, or from aural tests, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made and (in the case of paragraph 9) give date of last pass in paper work or aural tests.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch and Irish Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **30th June** for the **September** Examination, **31st October** for the **Christmas** Examination, or **31st January** for the **Easter** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted under any circumstances; after **July 15th**, **November 15th**, and **February 15th**, in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" \_\_\_\_\_ Christmas.

\* If entering as teacher—

"Certified that I shall be 18 years of age on the date of my examination."



# Royal Academy of Music.

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The attention of Teachers and Candidates is drawn to the following features in the current Syllabus:—The passing in the *viva voce* Aural Tests is now compulsory in all subjects except VIII., IX. and X.—see page 4, paragraph 7, and page 6, paragraph 15.

Examinations are now held at Easter in addition to the other two periods—see page 3. Important changes have been made in the Pianoforte, Aural Training and Voice Culture Examinations—see pages 13 to 17 and 25 to 30.

The times when Candidates may attend for Paper work are given on page 5, and for Aural Tests on page 6.

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Complete lists of Licentiates can be had on application, see page 34.

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J. A. CREIGHTON,  
*Secretary.*

*April, 1923.*